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FAMOUS COMPOSERS AND THEIR WORKS

NEW SERIES

Parts, nos. 1 - 15

PHILIP HALE

LOUIS C. ELSON

editors

v.3

Music Selections

Boston

J.B.Millet Company

1900

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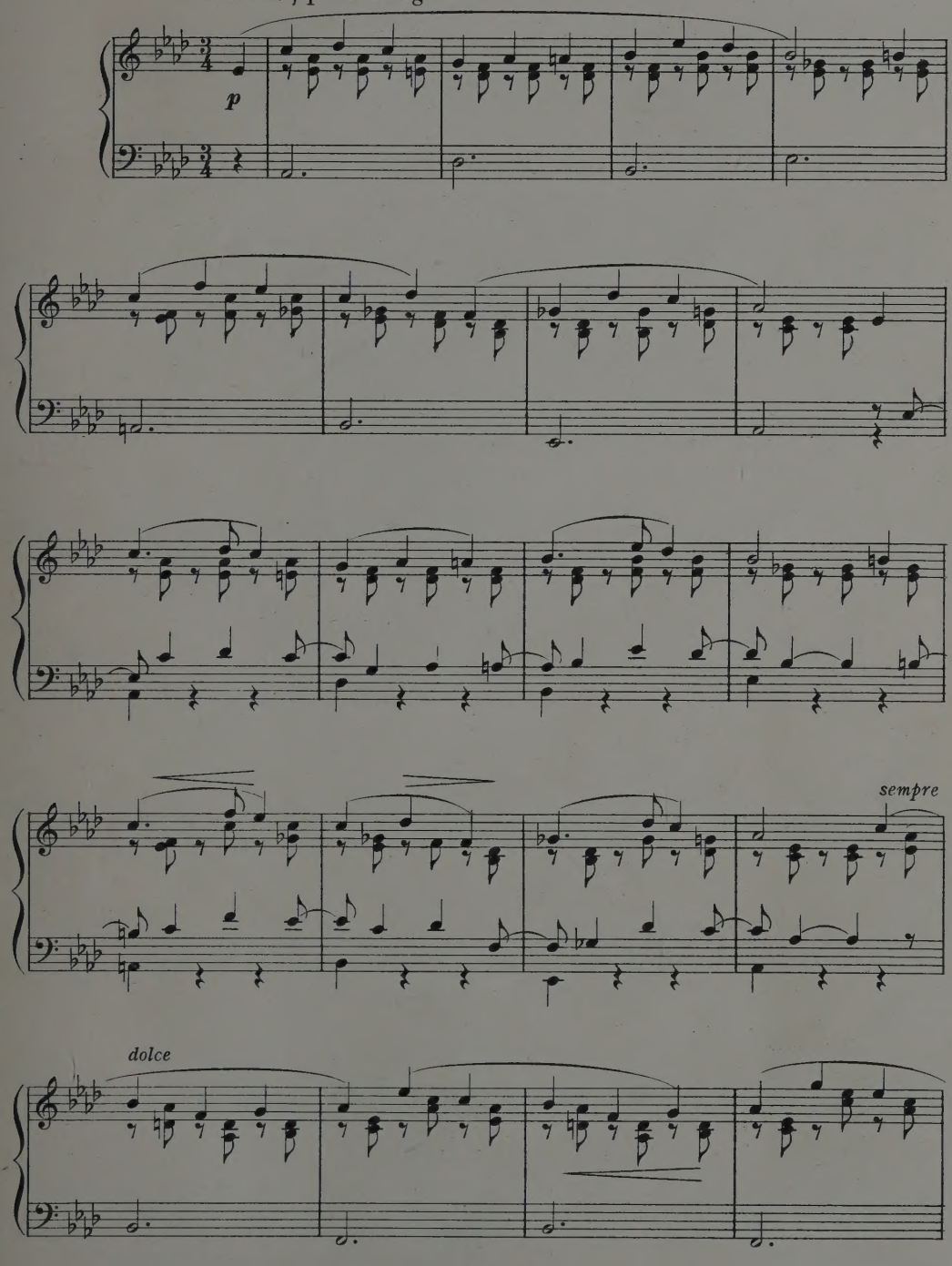
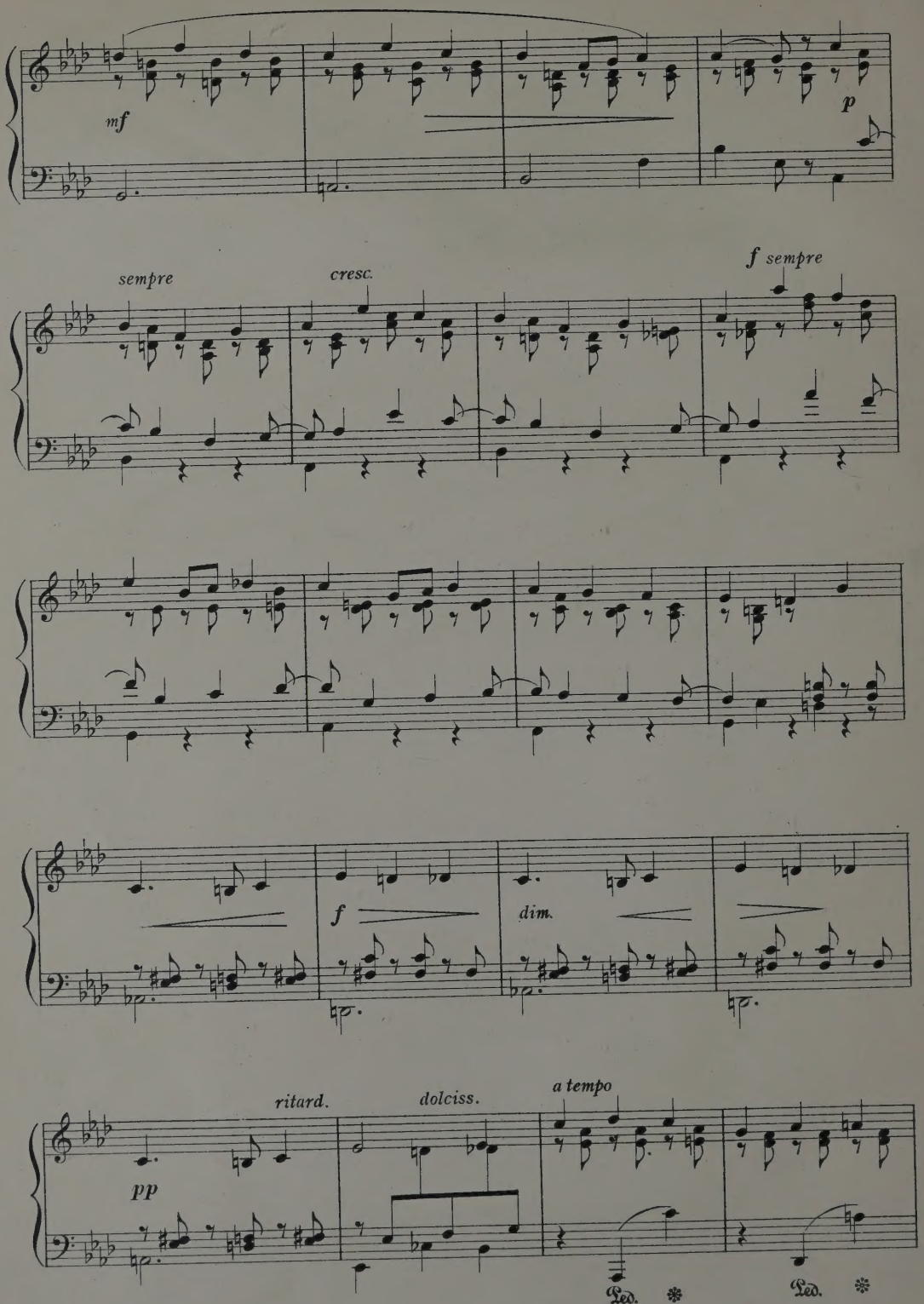
473326

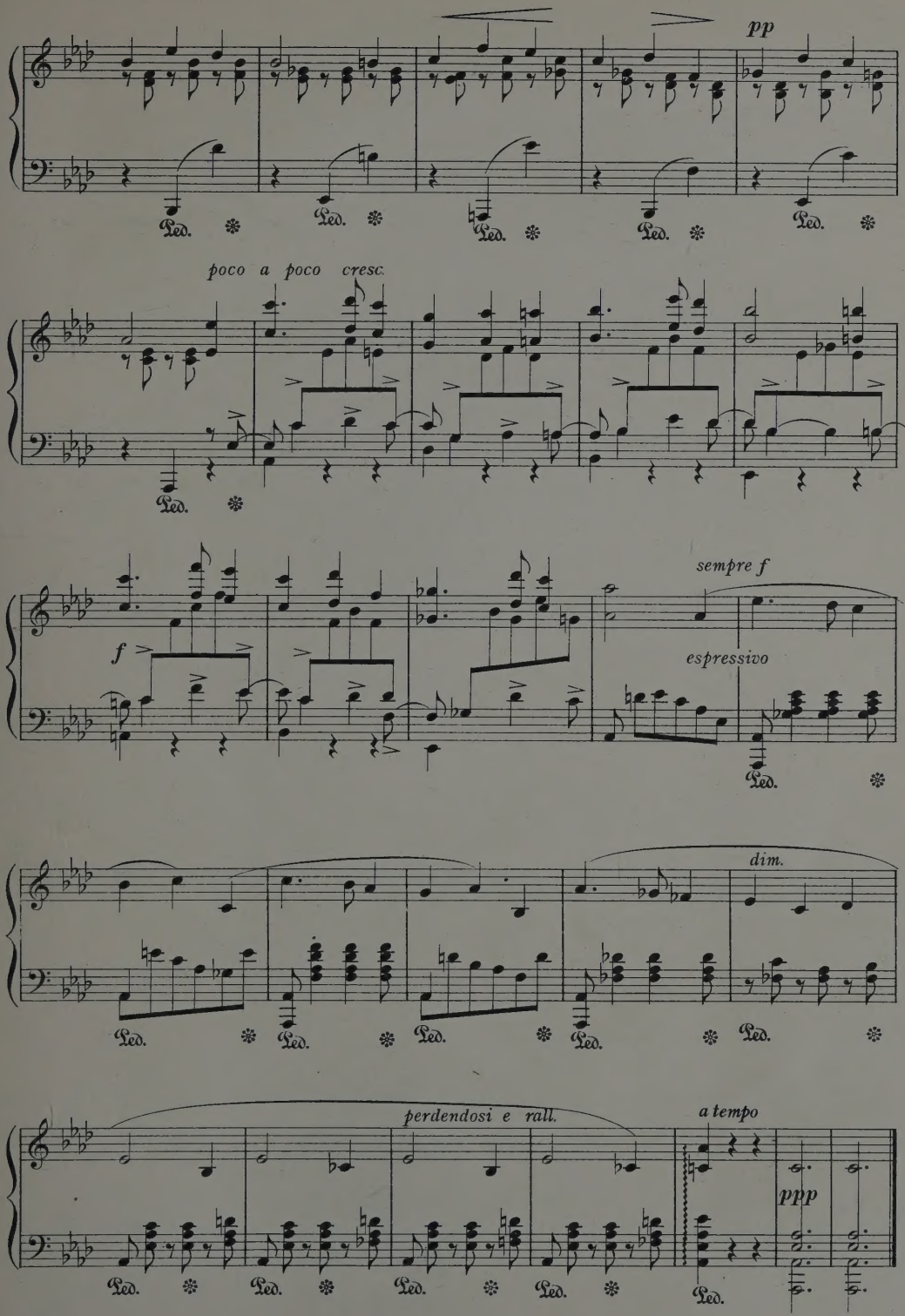
Romances sans paroles.

GABRIEL FAURÉ,
Op. 17. Nº 1.

Andante, quasi Allegretto.

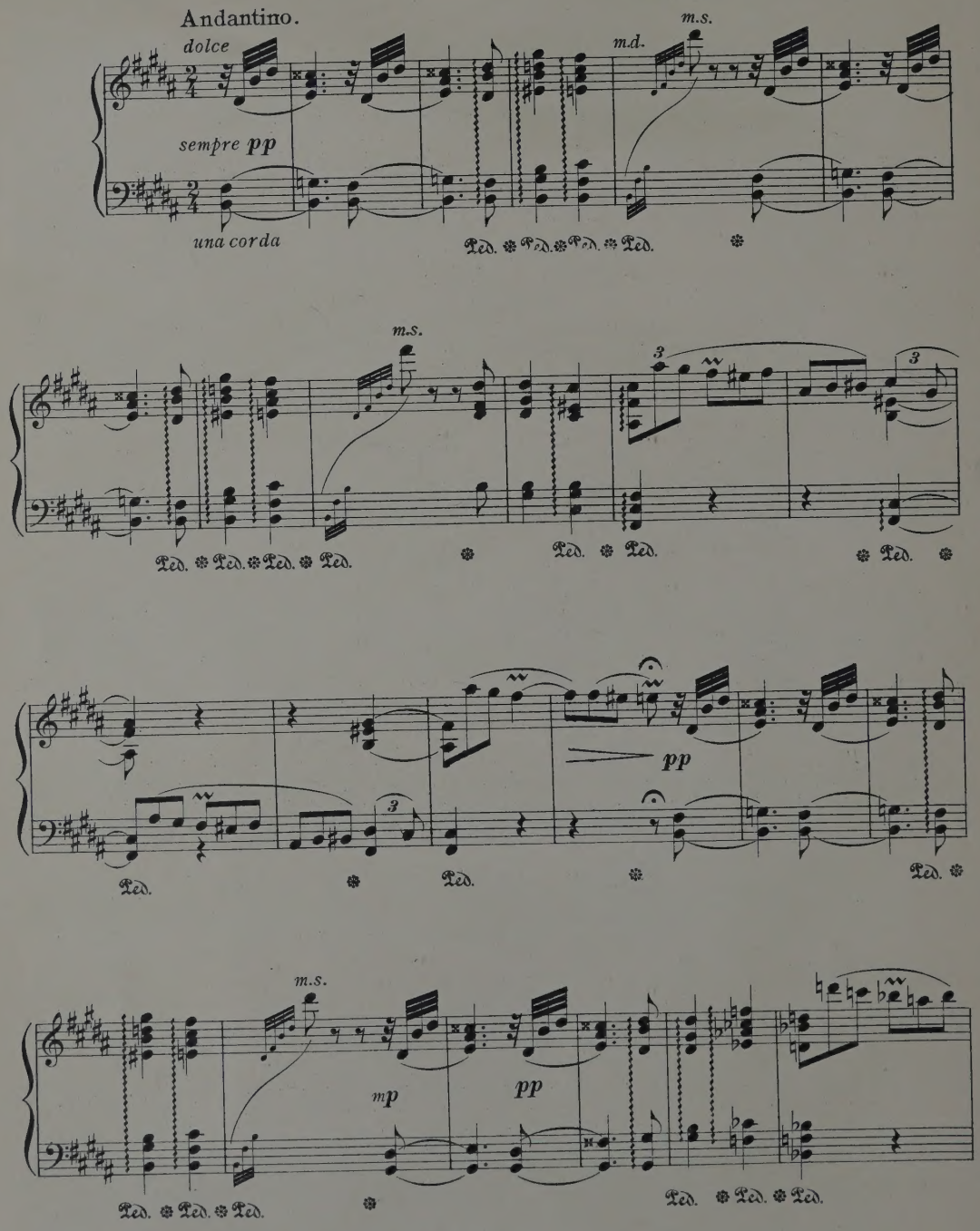


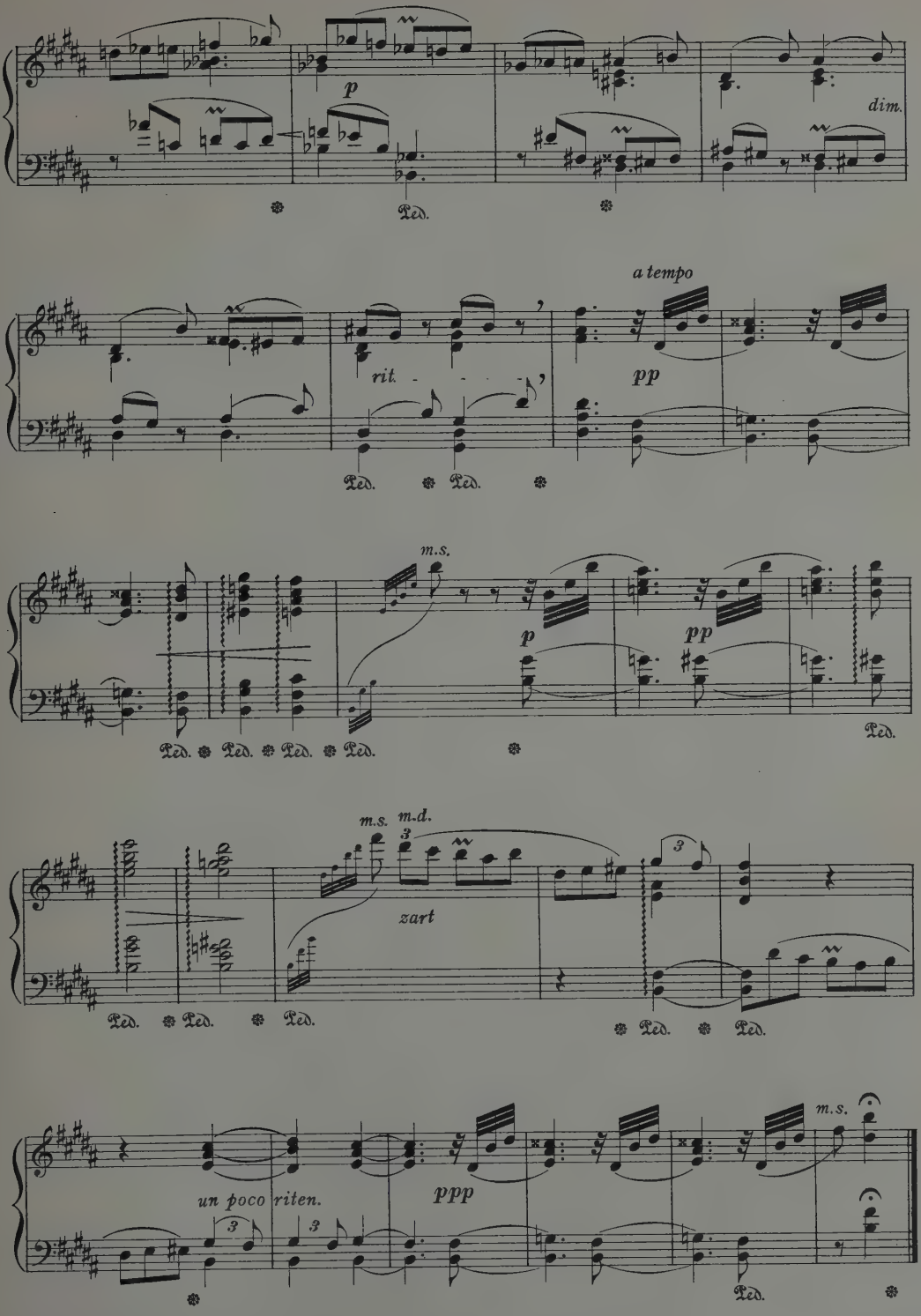

mf
p
sempre
cresc.
f sempre
f
dim.
ritard.
dolciss.
a tempo
pp
Ped.
Ped.


pp
poco a poco cresc.
f
sempre f
espressivo
dim.
perdendosi e rall.
a tempo
ppp
Ped.

Träumerei.

RICHARD STRAUSS, Op. 9. Nº 4.

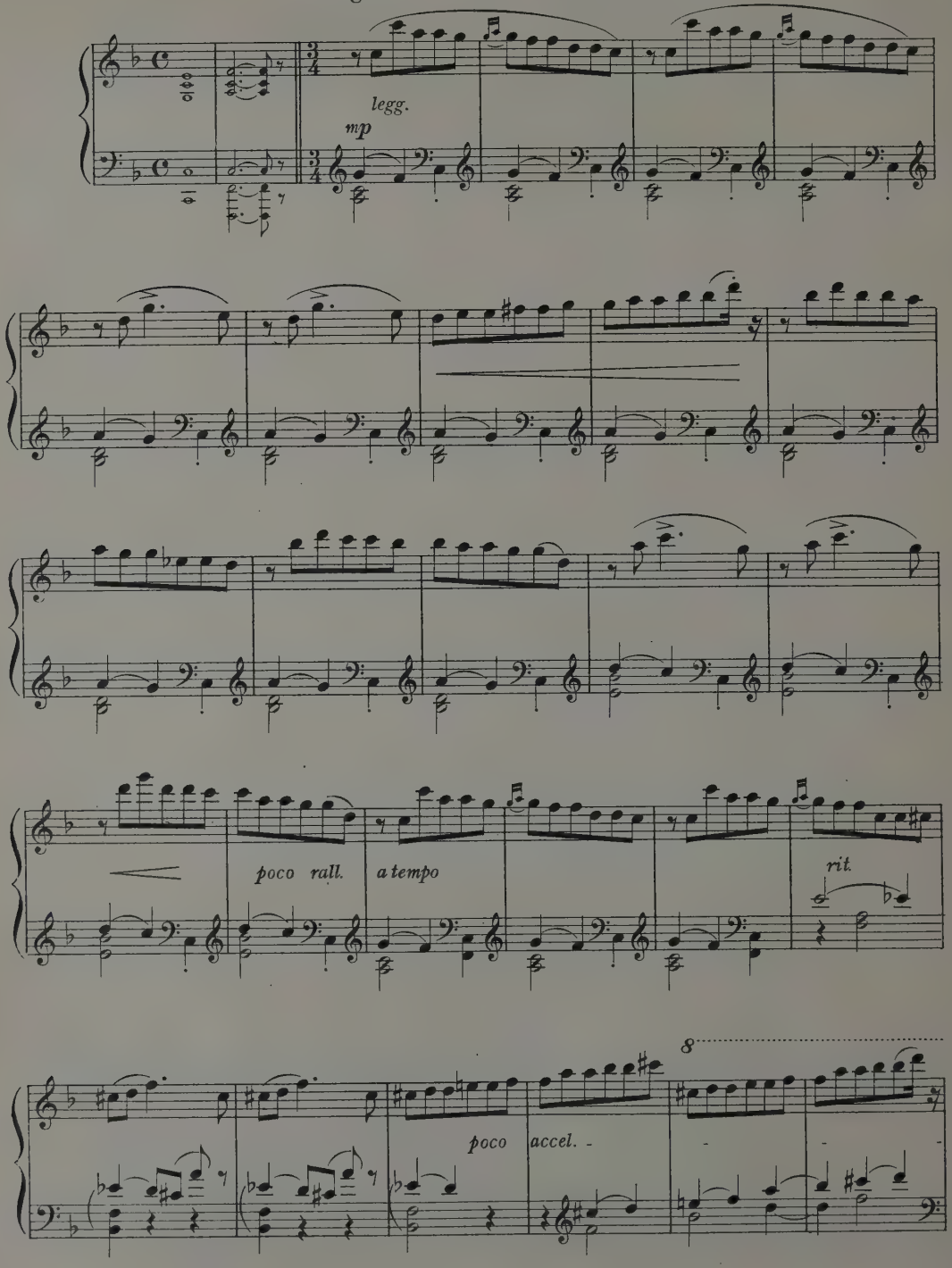



p
dim.
Ped.
a tempo
rit.
pp
m.s.
m.d.
zart
un poco riten.
ppp

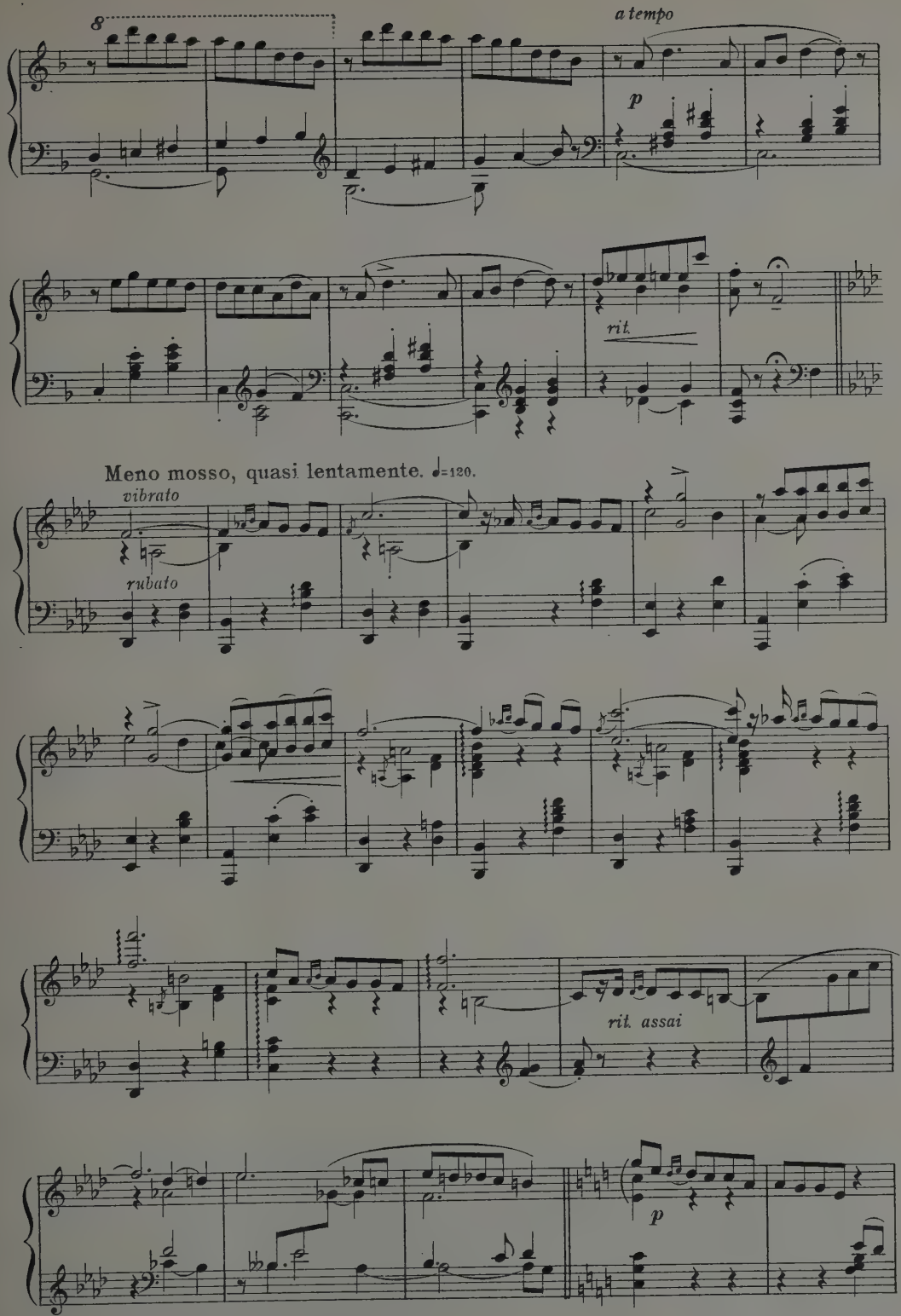
Orientale.

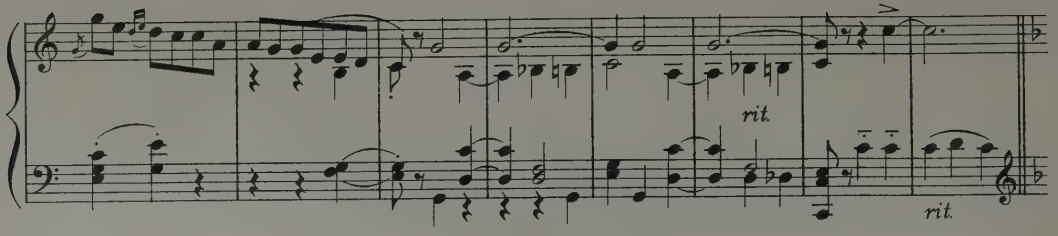
N. STCHERBATCHEFF, Op. 15.

Allegretto moderato e sostenuto. M.M. ♩= 144

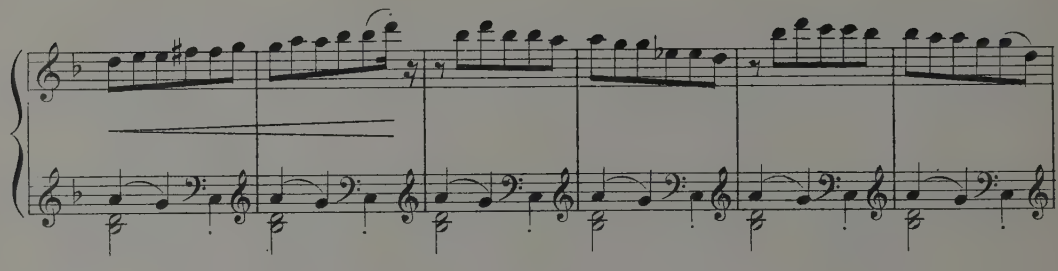


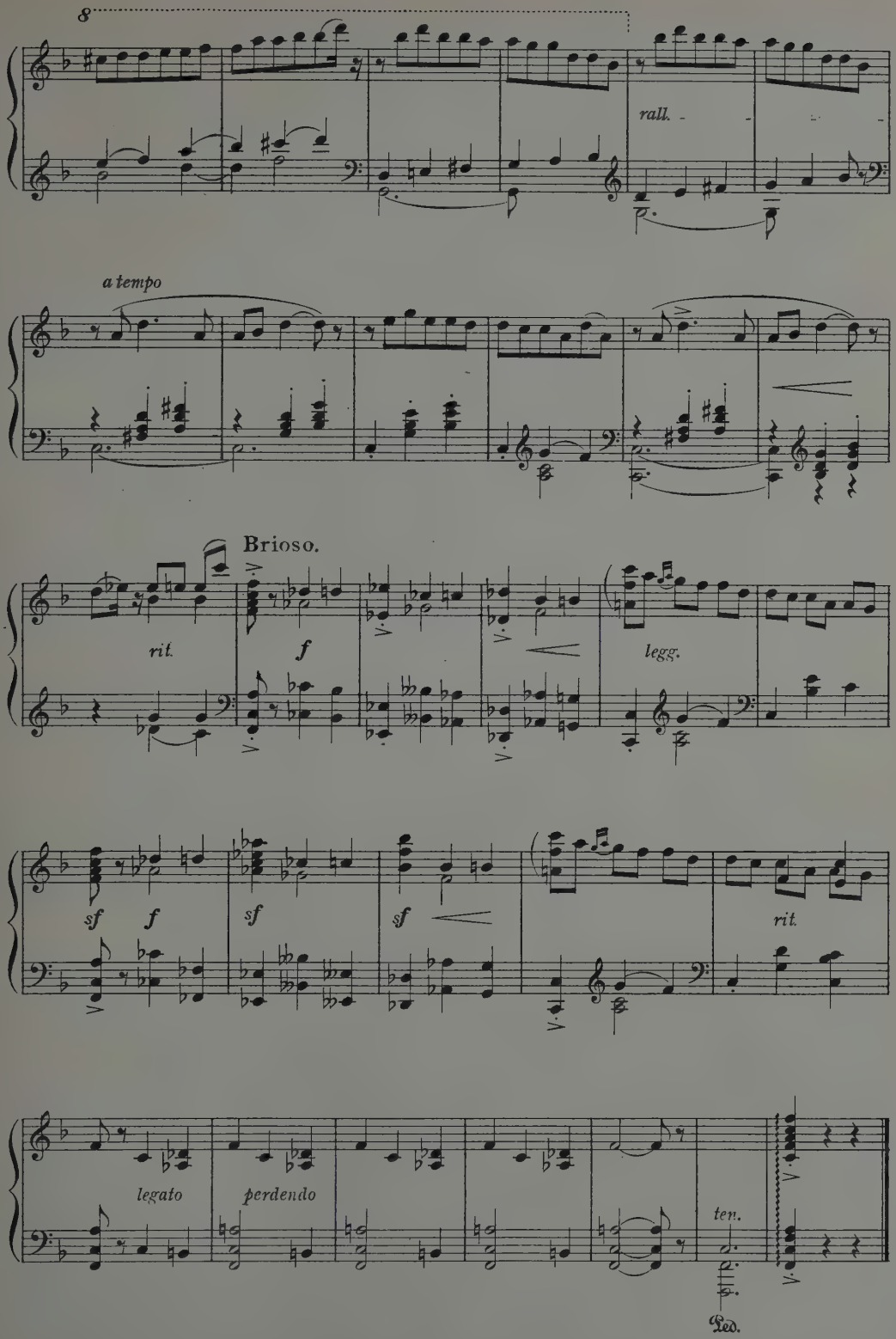
By permission of M. Belaieff, Leipsic.


8
a tempo
p
rit.
Meno mosso, quasi lentamente. ♩=120.
vibrato
rubato
rit. assai
p



Come prima.



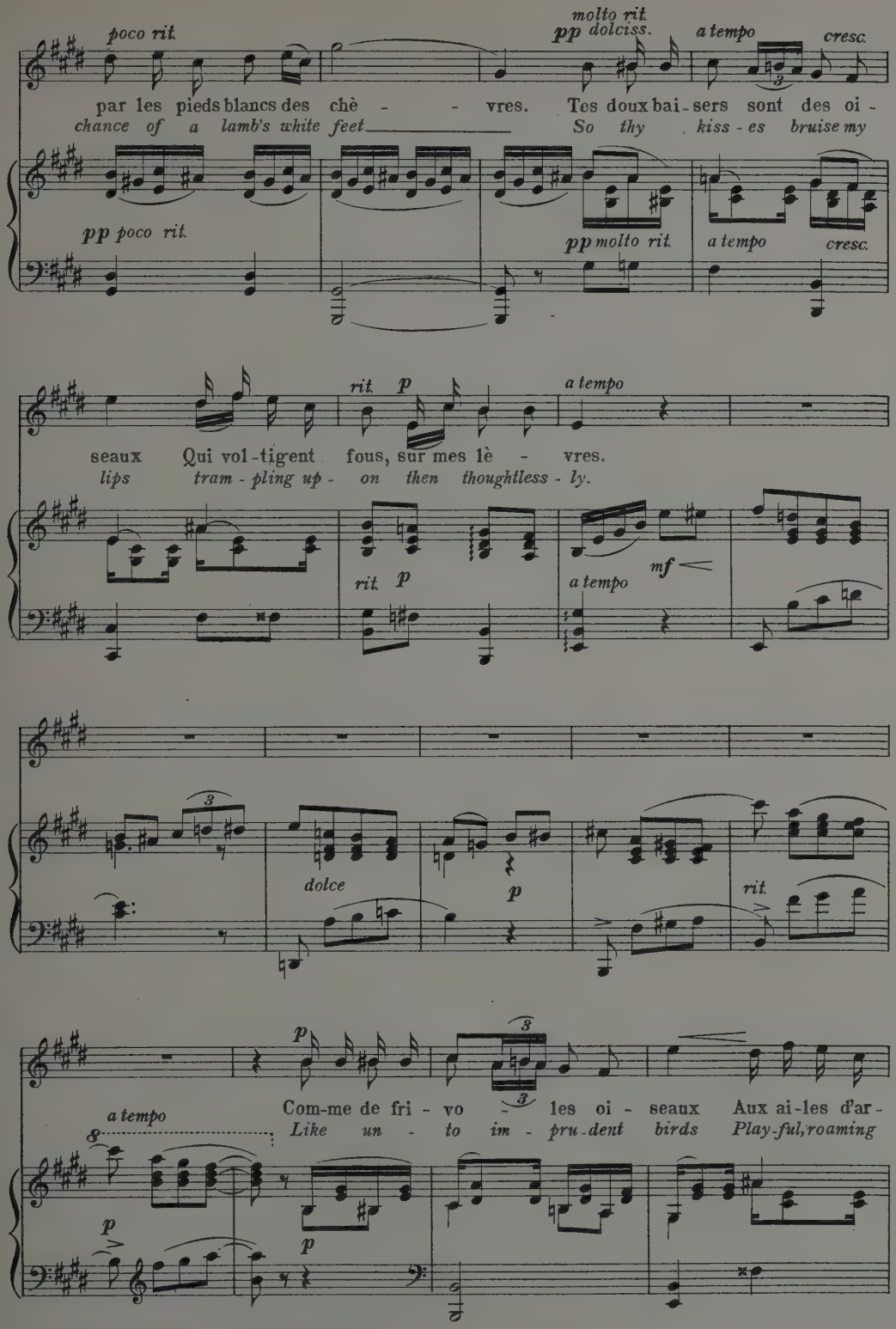

8
rall.
a tempo
Brioso.
rit.
f
legg.
sf
f
sf
sf
rit.
legato
perdendo
ten.
Ped.

Madrigal.

Poésie de GEORGES van ORMELINGEN.
English adaptation by ALEX BLAESS.

C. CHAMINADE.

Allegretto molto moderato. (♩= 72)
p a capriccio.
string.
cresc.
string.
f
p ben moderato
Tes doux bai-sers sont des oi seaux Qui vol-ti-gent
Mad and reck-less is thy kiss Flut-ter-ing
dim. rit.
p
p legato
p
cresc.
f
fous, sur mes lè - vres, Ils y ver-sent l'oubli des fièvres. Tes doux bai-
bird-like on my lips Soft ob-liv-ion numbs de-spair In its
cresc.
f
p
sers sont des oi - seaux, Aus-si lé-gers que des ro - seaux, Fou-lés
rapt-'rous ec-sta-sy. Ten-der as a young vine's bloom Trod' by
p

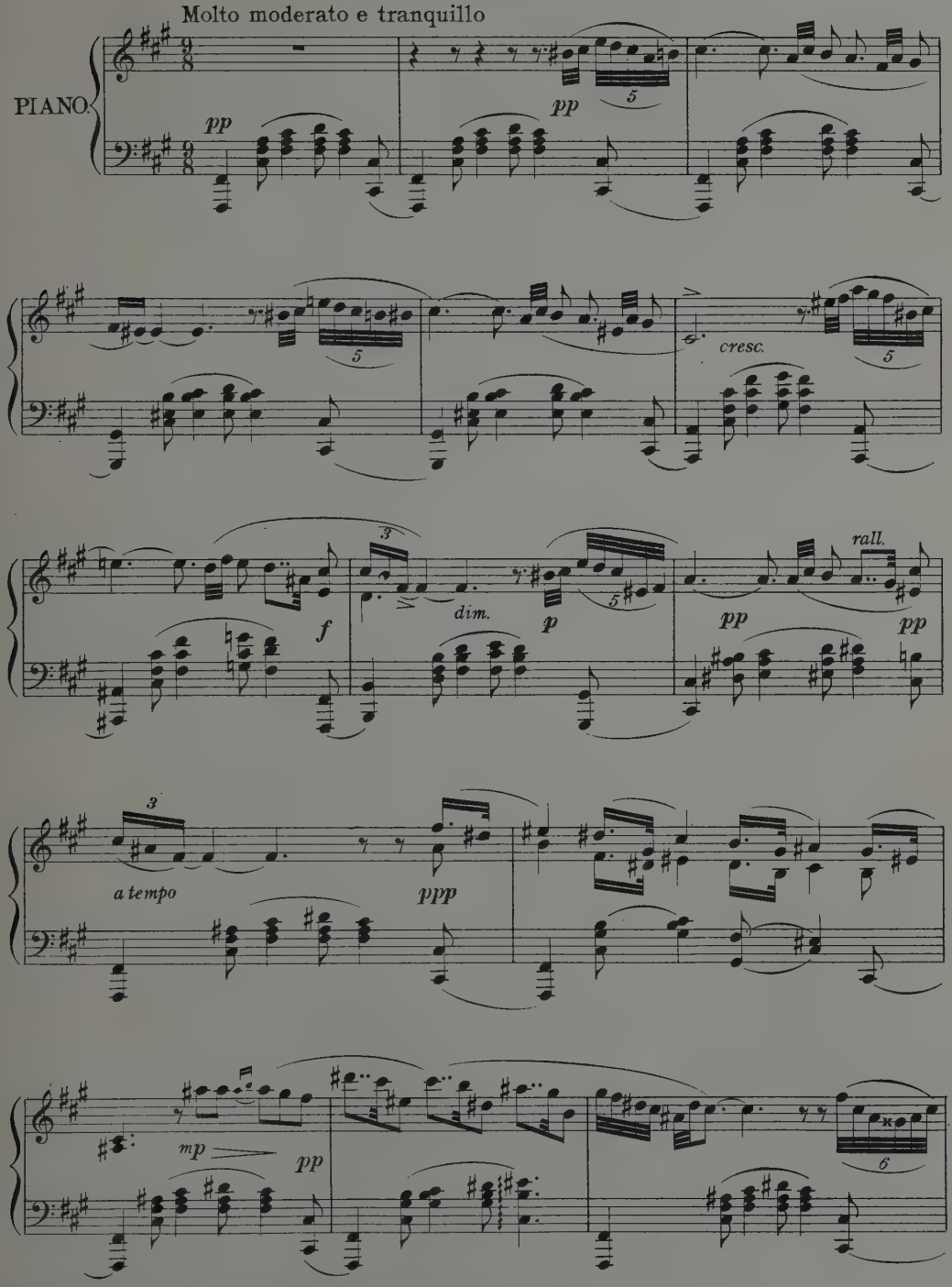

poco rit.
molto rit.
pp dolciss.
a tempo
cresc.
par les pieds blancs des chè - - vres. Tes doux bai-sers sont des oi -
chance of a lamb's white feet So thy kiss-es bruise my
pp poco rit.
pp molto rit.
a tempo
cresc.
rit. p
a tempo
seaux Qui vol-ti-gent fous, sur mes lè - vres.
lips tram-pling up- on then thoughtless-ly.
rit. p
a tempo
mf
dolce
p
rit.
p
a tempo
Com-me de fri - vo - les oi - seaux Aux ai-les d'ar -
Like un - to im - pru-dent birds Play-ful, roaming
p
p

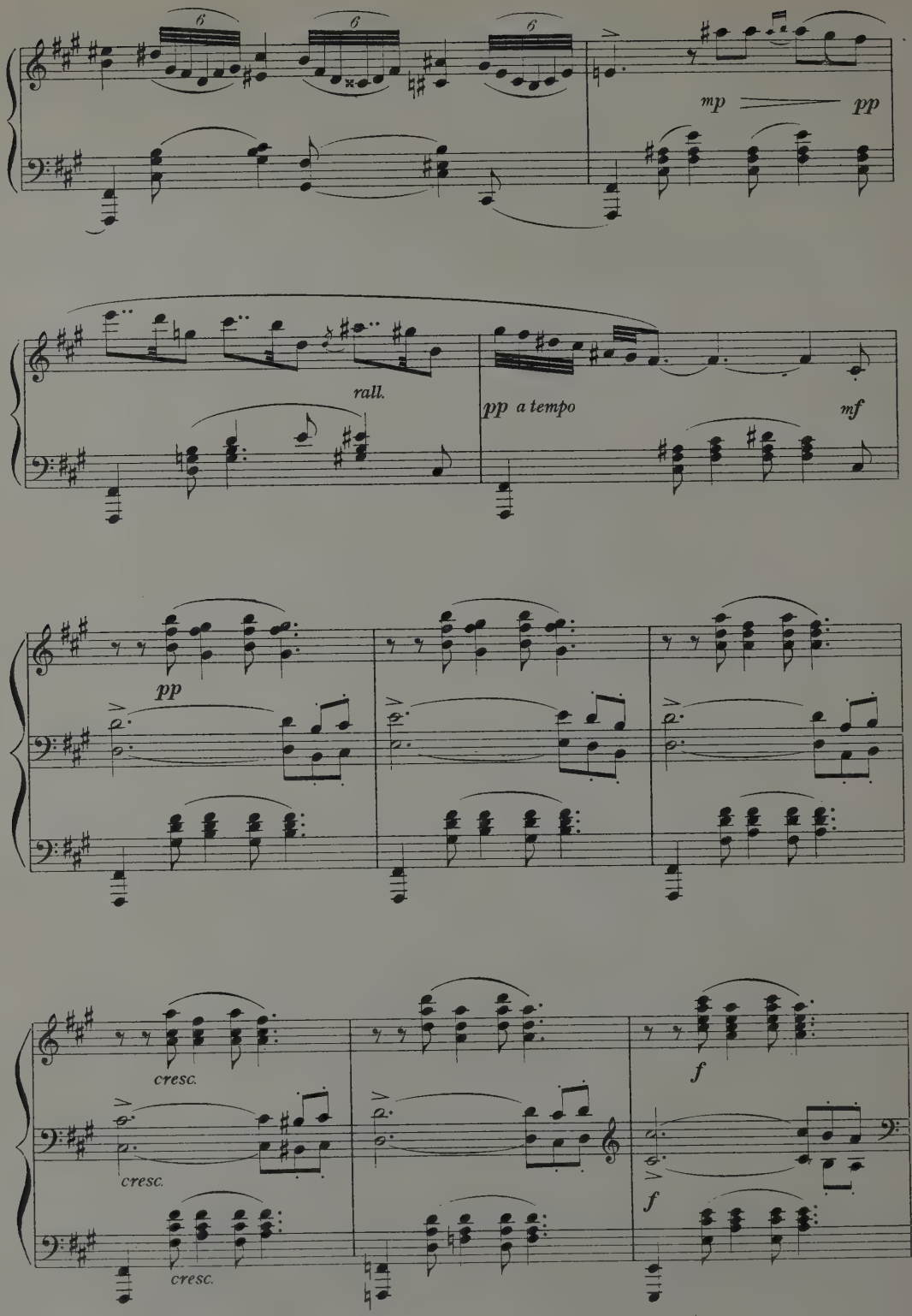
p
cresc.
f
gent, aux becs miè - vres, Ain - si que sur des ar - bris - seaux Ils viennent
sil - ver - y wing - ed They a - light u - pon my lips As on
cresc.
mf
, p
, pp
chan - ter sur mes lè-vres, Comme sculp - tés par des or - fèvres A - vec
boughs joy - ous - ly sing-ing Chis - el'd with mys - te - rious tools By some
p
Ped.
poco rit.
molto rit.
pp dolciss.
a tempo
cresc.
de ma - gi-ques ci seaux. Tes bai-sers di - sent, doux oi -
un - known mag - ic sculp - - tor Heav'n-ly birds on crav-ing
pp poco rit.
pp molto rit.
a tempo
cresc.
rit. p
a tempo
seaux, Leur chan-son d'a - mour sur mes lè - vres.
lips Sing your song of love and rap - ture.
rit. p
a tempo
Ped.

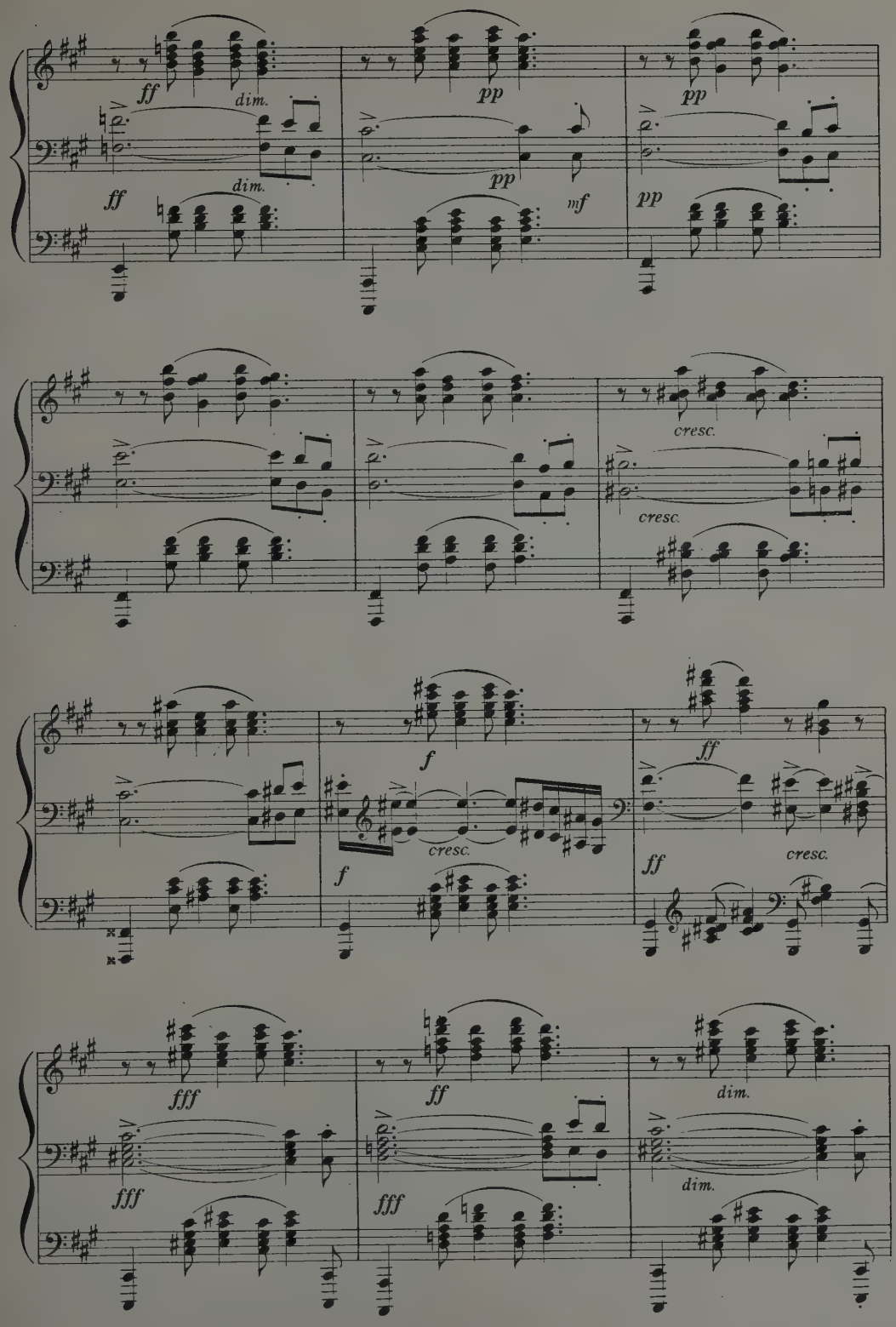
Vénitienne.

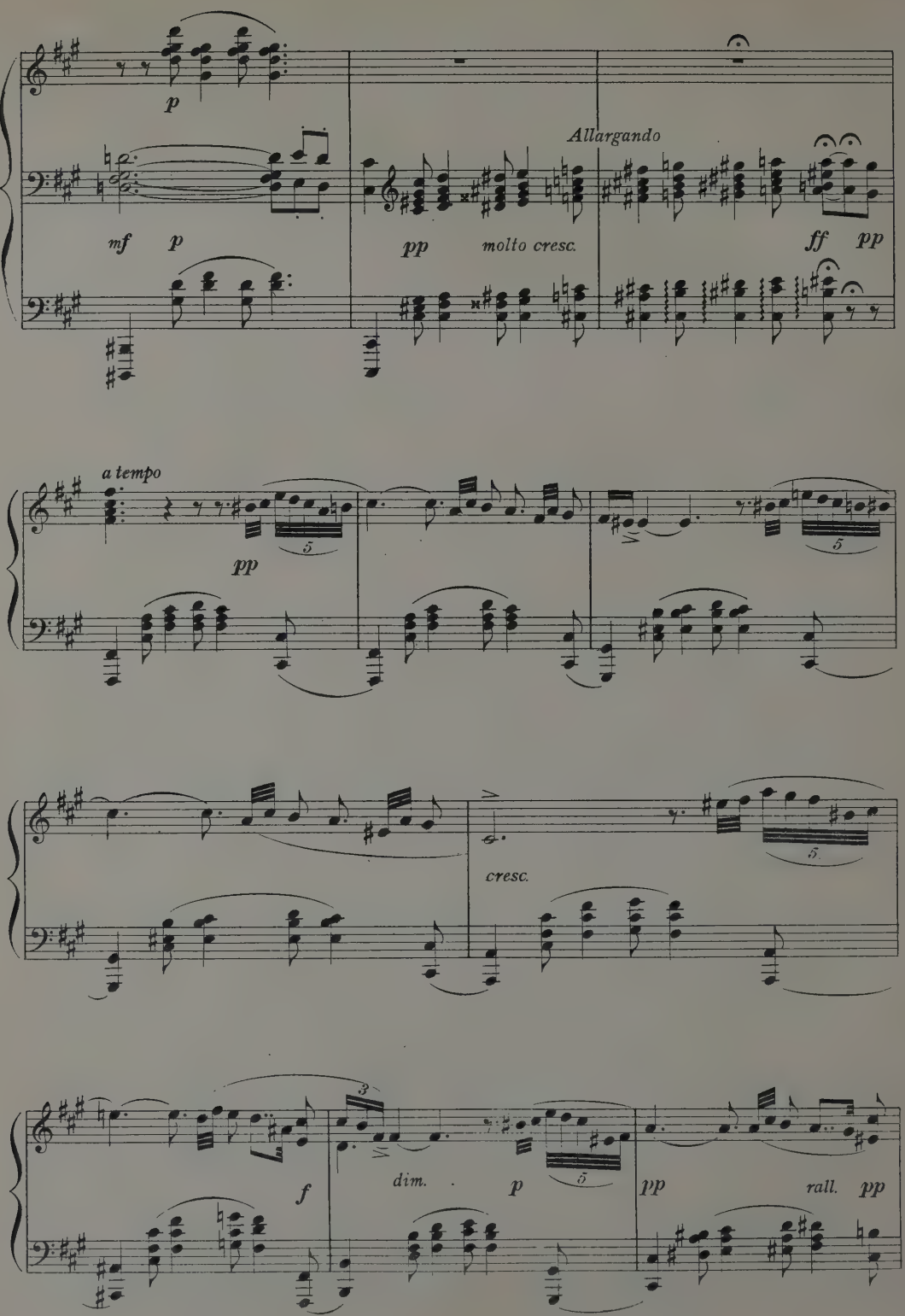
4th BARCAROLLE.

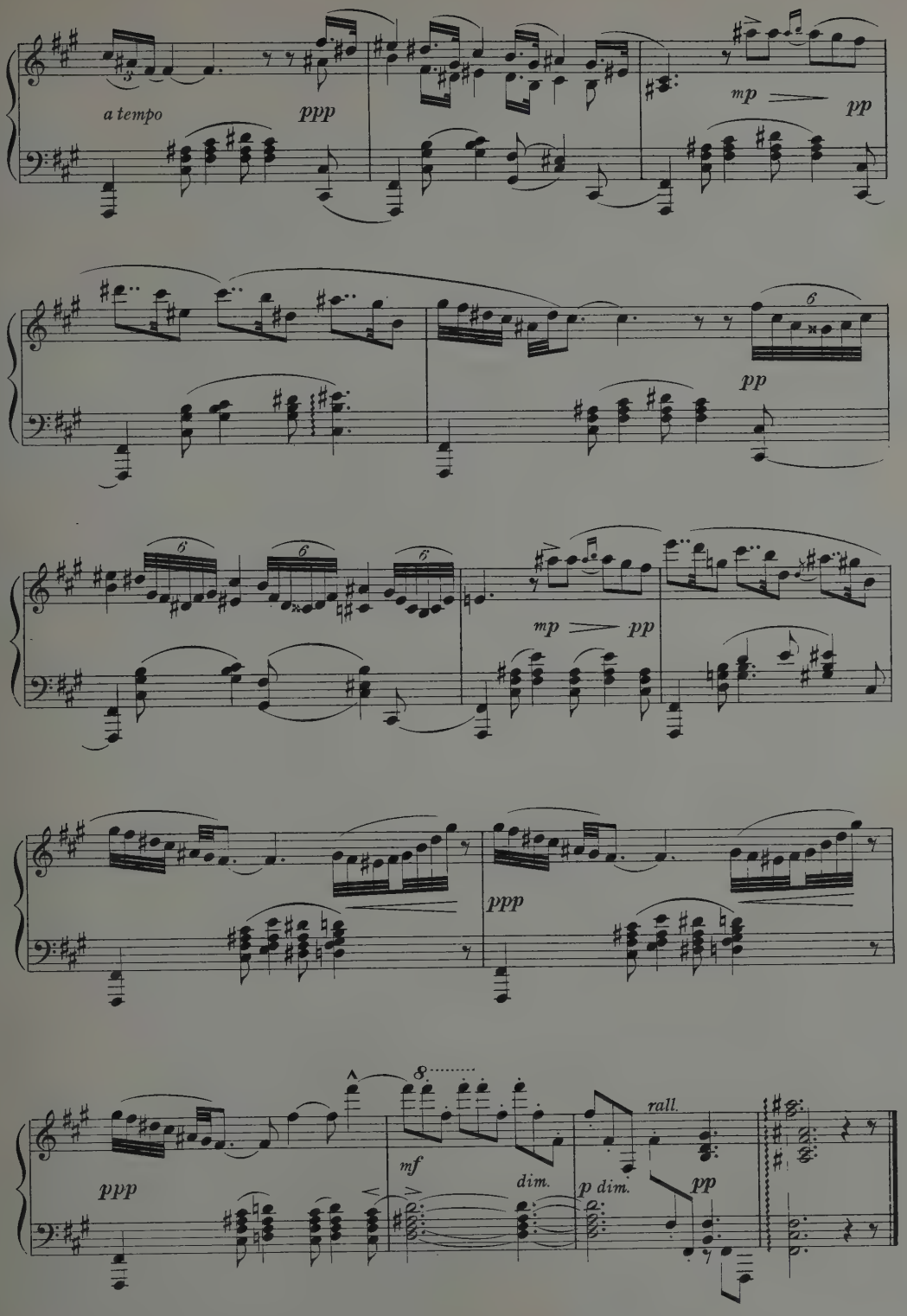
BENJAMIN GODARD.




6
6
6
mp
pp
rall.
pp a tempo
mf
pp
cresc.
cresc.
cresc.
f
f


ff
dim.
ff
dim.
pp
pp
mf
pp
pp
cresc.
cresc.
f
f
cresc.
ff
ff
cresc.
fff
fff
ff
fff
dim.
dim.


p
mf
p
Allargando
pp
molto cresc.
ff
pp
a tempo
pp
5
5
cresc.
5
f
3
dim.
p
5
pp
rall.
pp


a tempo
ppp
mp
pp
6
pp
6
6
6
mp
pp
ppp
8
mf
dim.
p dim.
rall.
pp
ppp

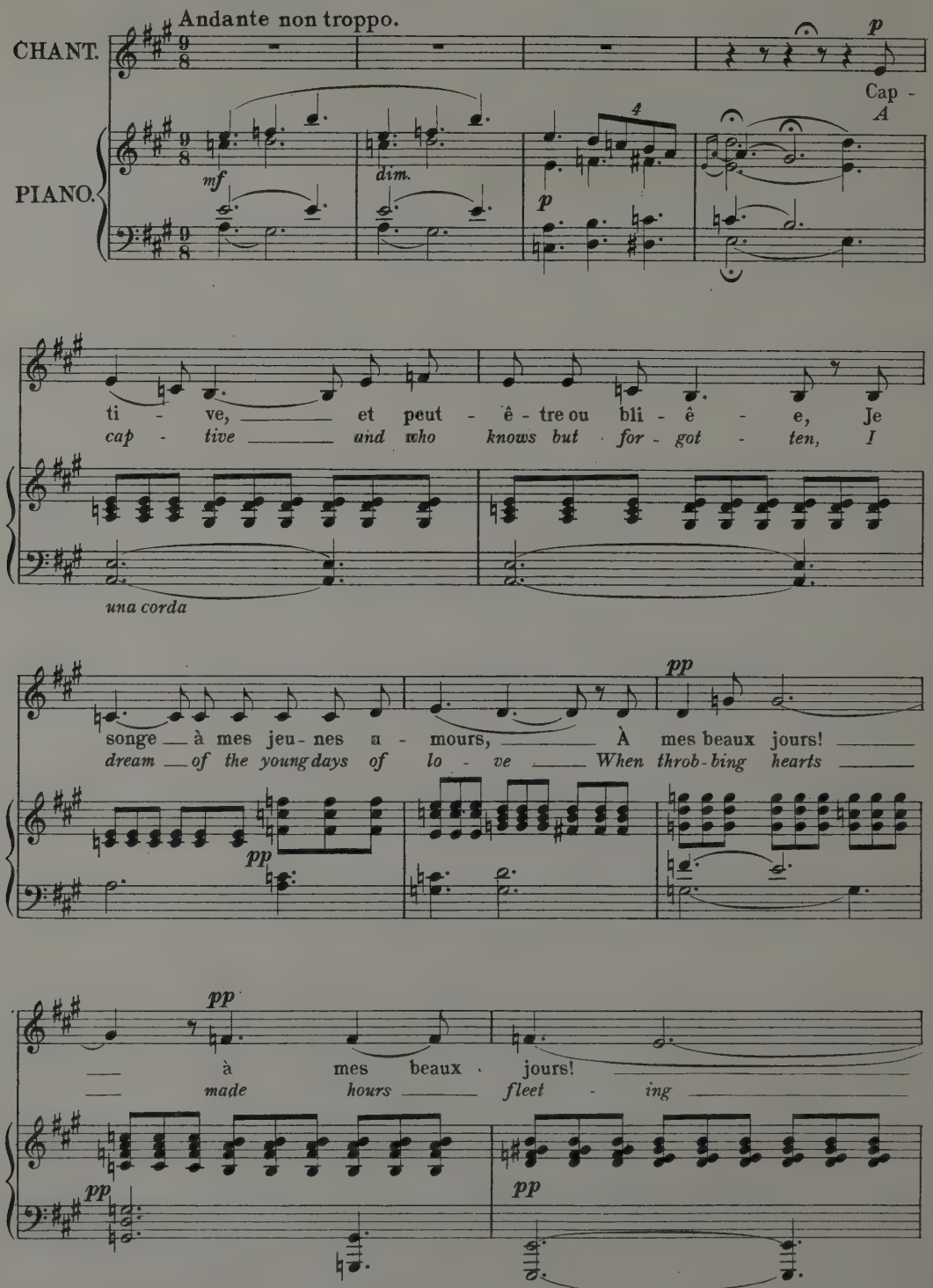
L'Esclave.

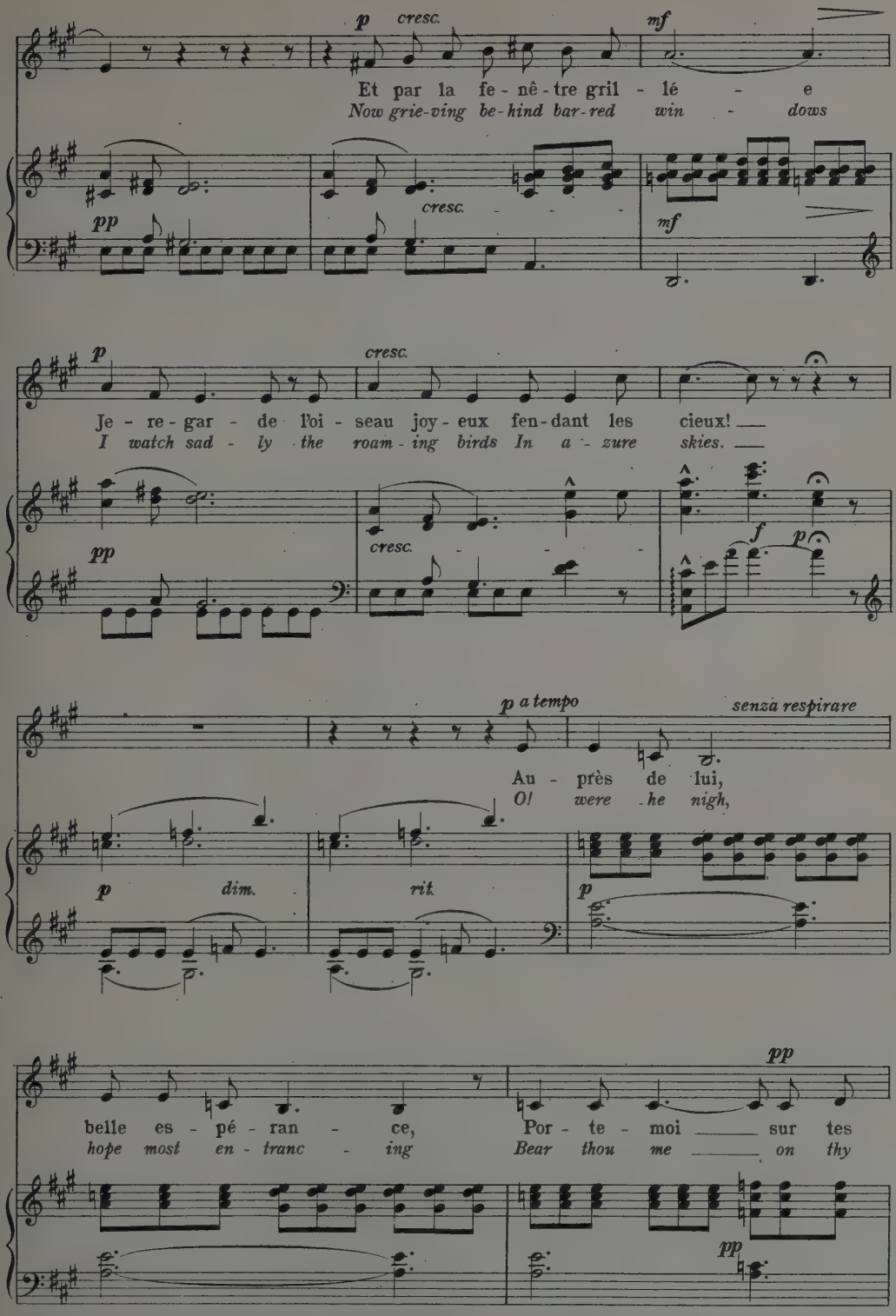
Théophile Gautier.

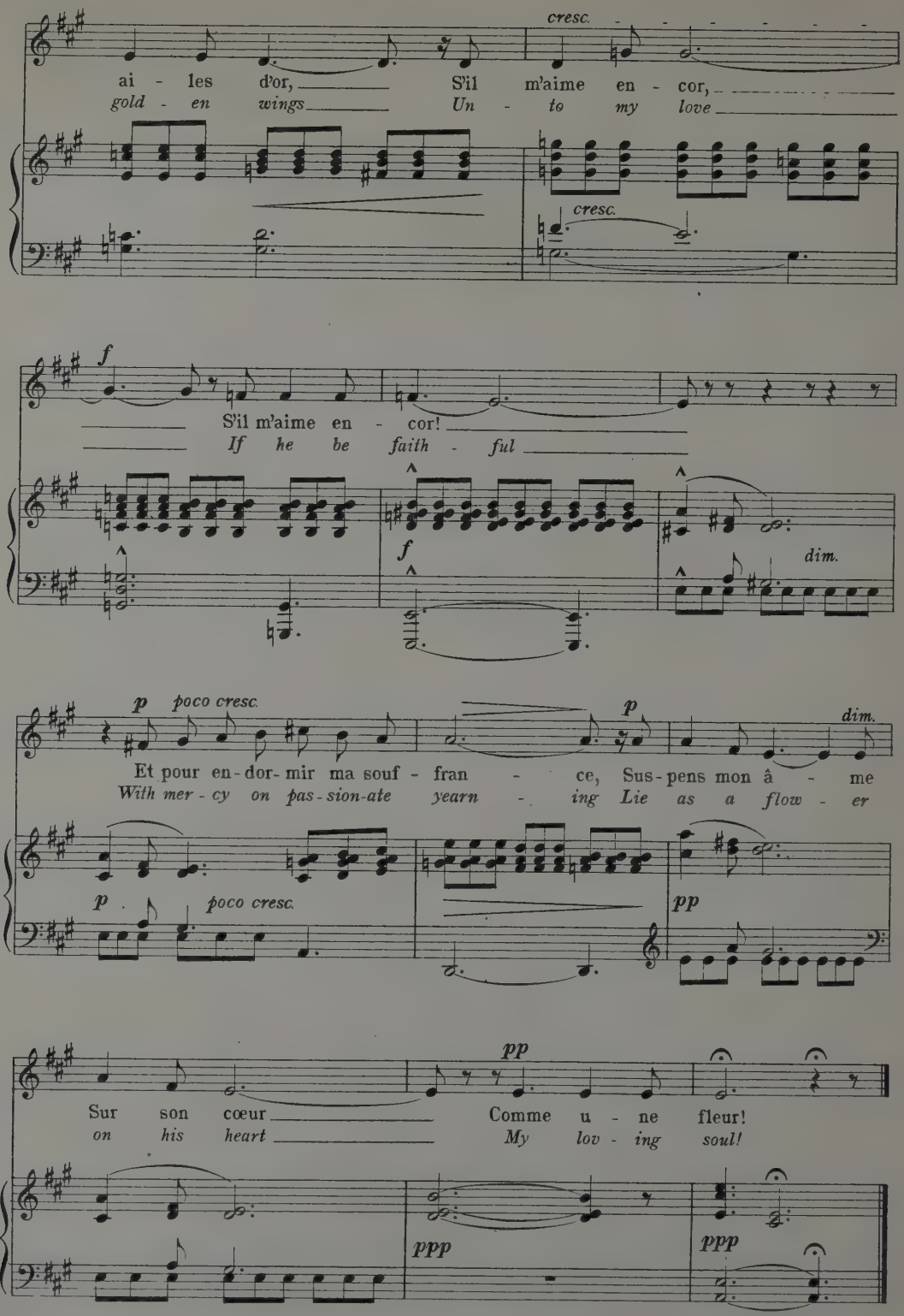
(THE CAPTIVE)

English adaptation by ALEX BLAESS.

EDOUARD LALO.




p cresc. mf
Et par la fe - nê - tre gril - lé - e
Now grie-ving be-hind bar-red win - dows
pp cresc. mf
p cresc.
Je - re - gar - de l'oi - seau joy - eux fen - dant les cieux!
I watch sad - ly the roam - ing birds In a - zure skies.
pp cresc. f p
p a tempo senza respirare
Au - près de lui,
O! were he nigh,
p dim. rit. p
pp
belle es - pé - ran - ce, Por - te - moi sur tes
hope most en - tranc - ing Bear thou me on thy
pp

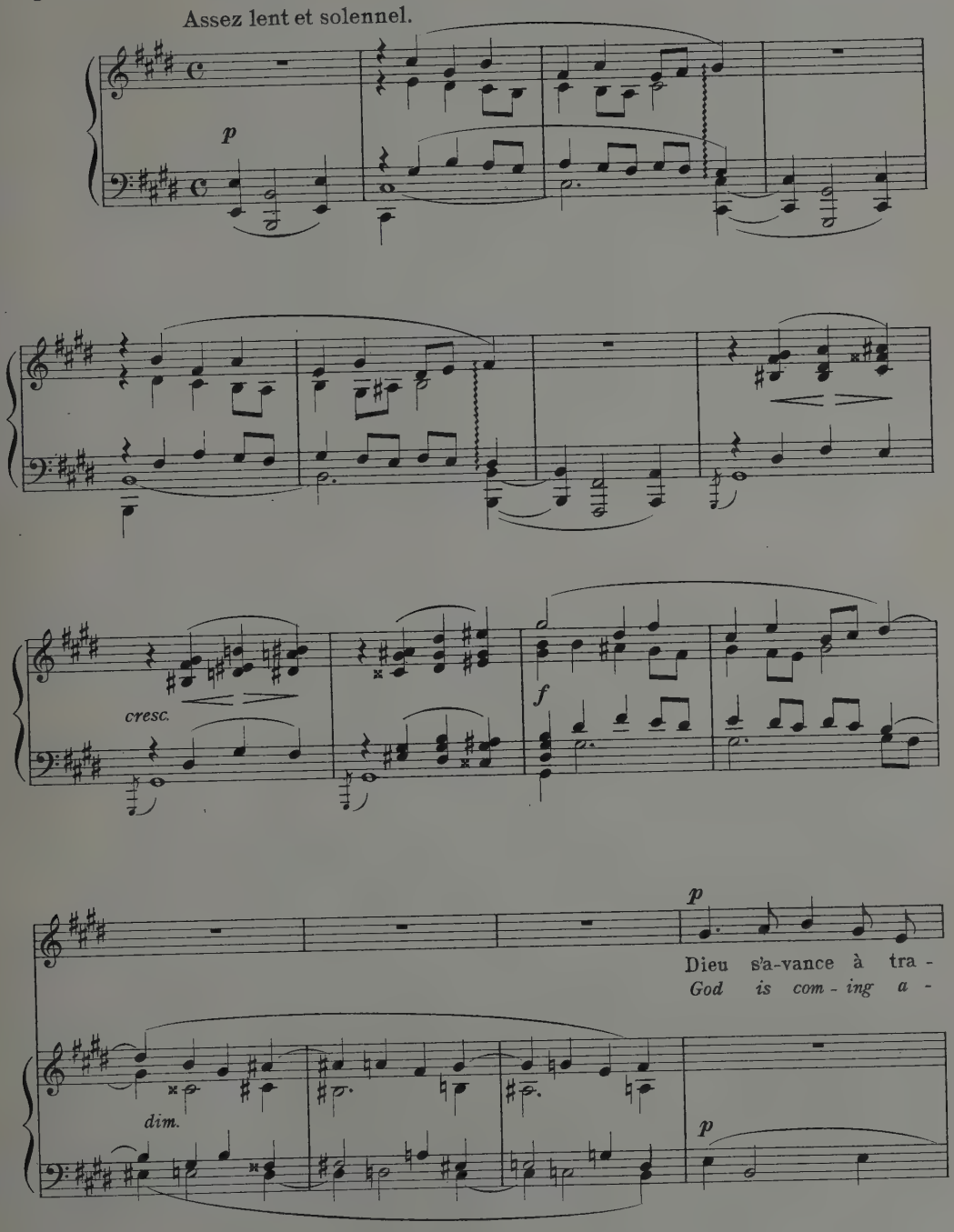

cresc.
ai - les d'or, S'il m'aime en - cor,
gold - en wings Un - to my love
cresc.
f
S'il m'aime en - cor!
If he be faith - ful
f
dim.
p poco cresc.
p
dim.
Et pour en - dor - mir ma souf - fran - ce, Sus - pens mon â - me
With mer - cy on pas - sion-ate yearn - ing Lie as a flow - er
p poco cresc.
pp
pp
Sur son cœur Comme u - ne fleur!
on his heart My lov - ing soul!
ppp
ppp

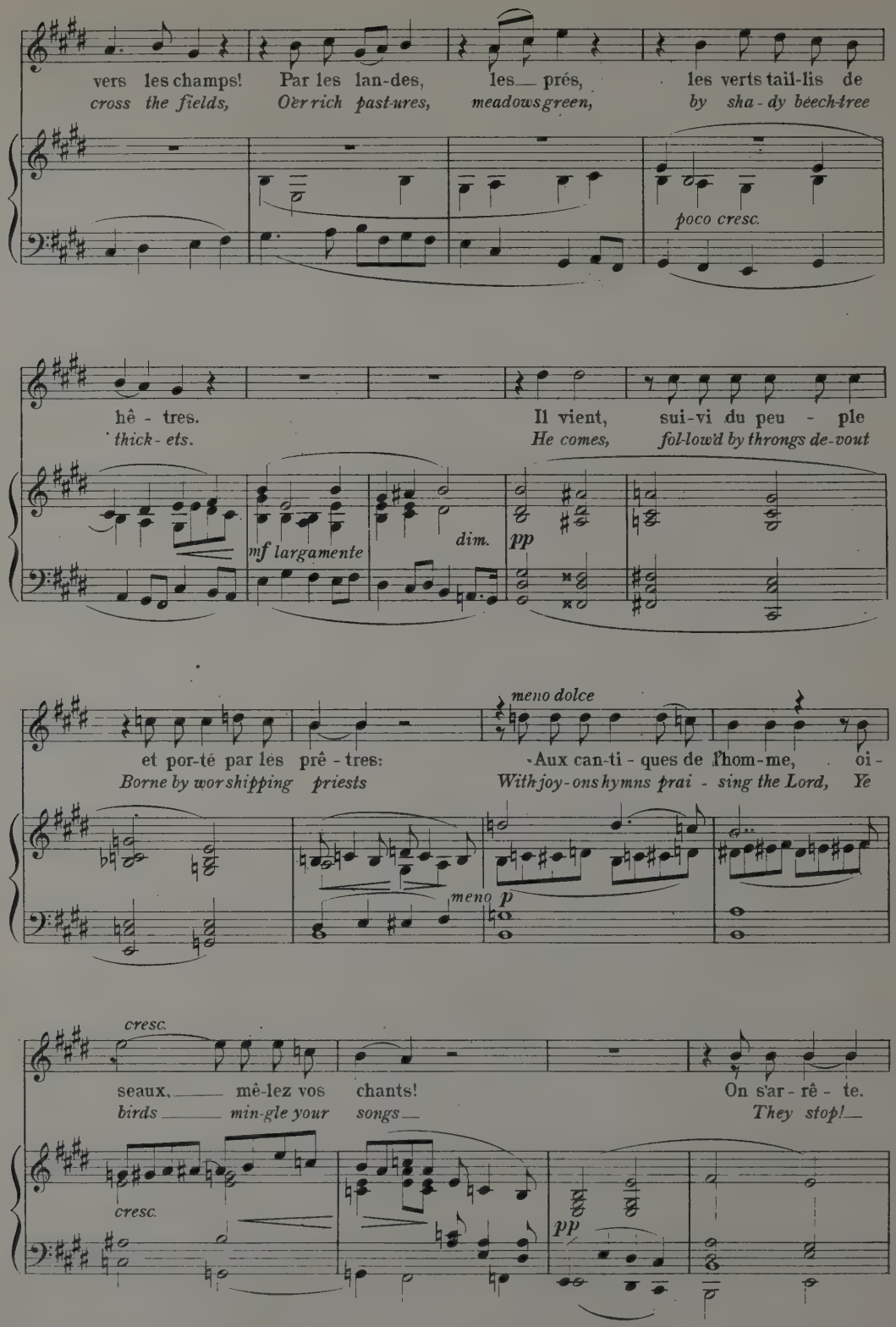
La Procession.

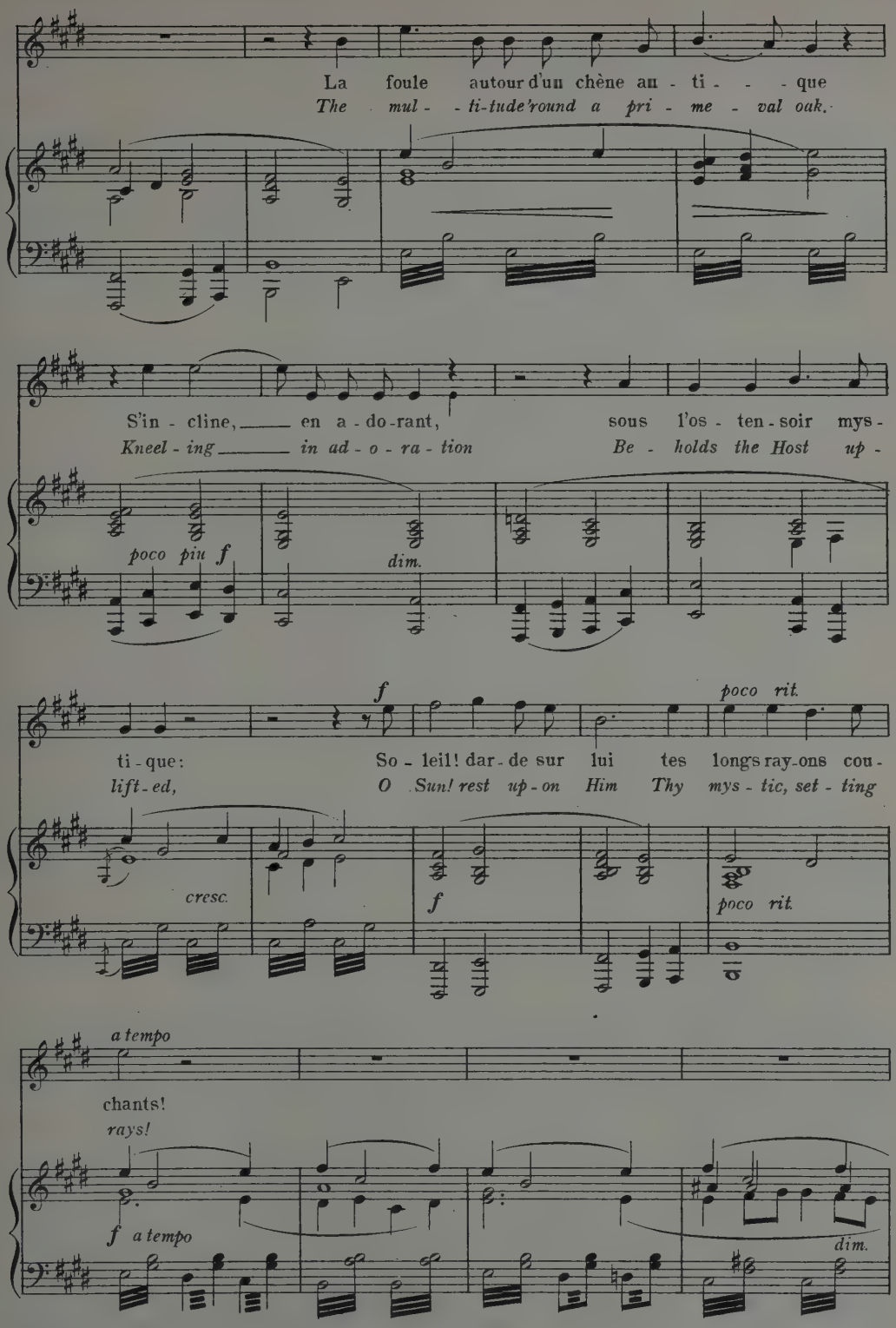
MÉLODIE.

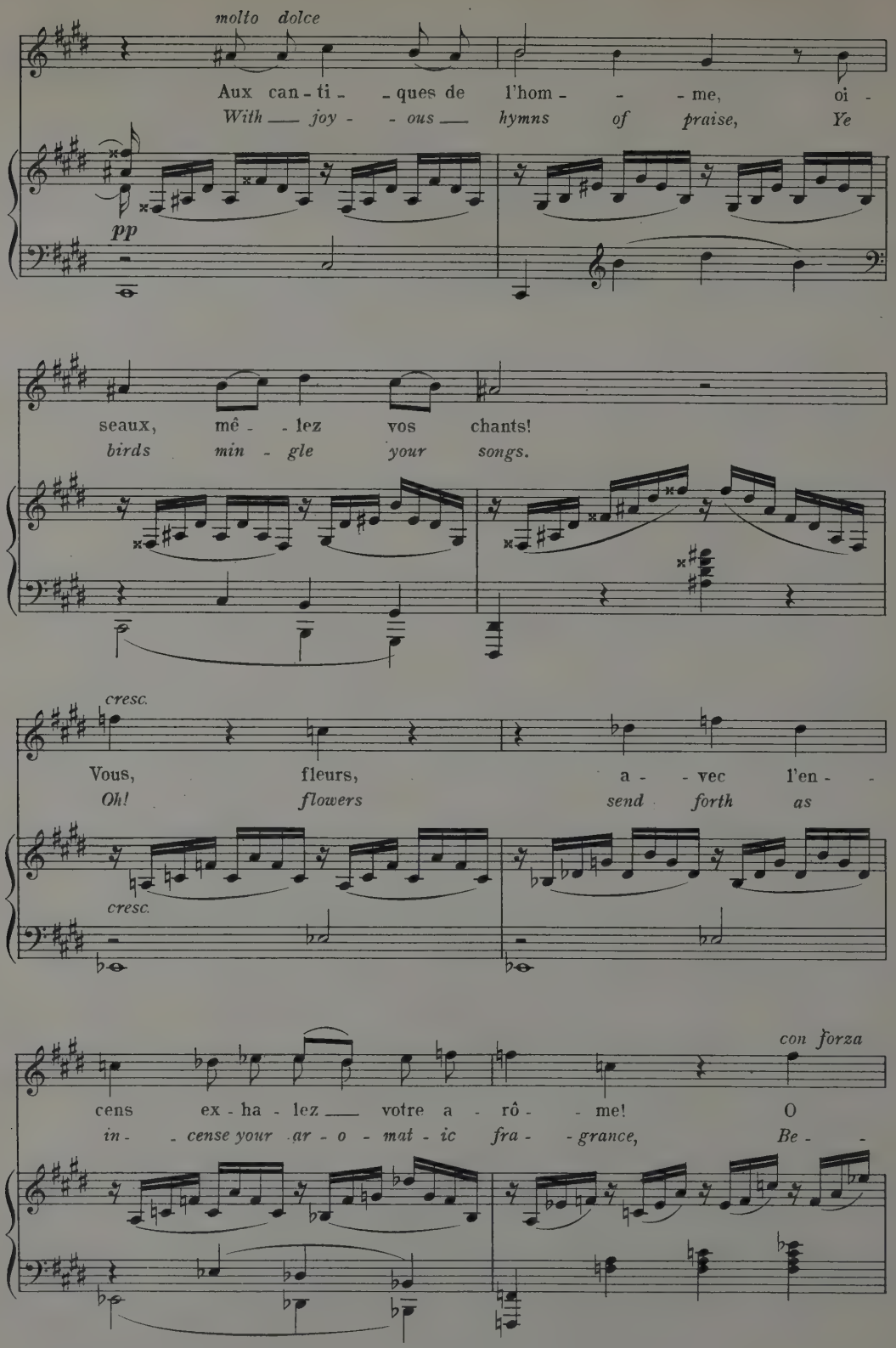
Poésie de CH. BRIZEUX.
English adaptation by ALEX BLAESS.

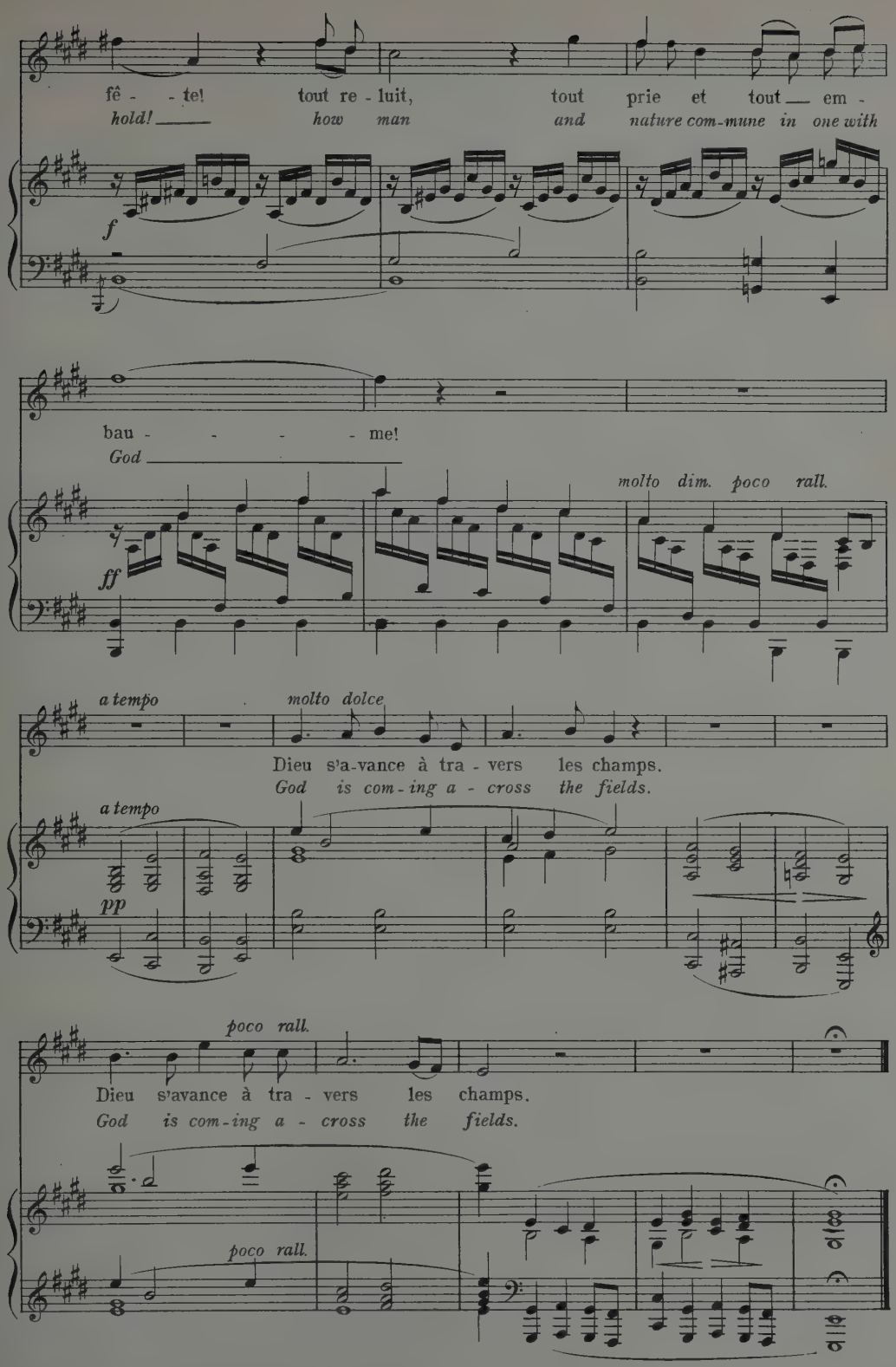
CÉSAR FRANCK




vers les champs! Par les lan-des, les prés, les verts tail-lis de
cross the fields, O'er rich past-ures, meadows green, by sha-dy beech-tree
poco cresc.
hê - tres. Il vient, sui-vi du peu - ple
thick-ets. He comes, fol-low'd by throngs de-vout
mf largamente
dim.
pp
meno dolce
et por-té par les prê - tres: Aux can-ti - ques de l'hom-me, oi-
Borne by wor shipping priests With joy-ons hymns prai - sing the Lord, Ye
meno p
cresc.
seaux, mê-lez vos chants! On s'ar - rê - te.
birds min-gle your songs They stop!
cresc.
pp


La foule autour d'un chêne an - ti - - - que
The mul - - ti-tude'round a pri - me - val oak.
S'in - cline, en a - do-rant, sous l'os - ten - soir mys -
Kneel - ing in ad - o - ra - tion Be - holds the Host up -
poco piu f
dim.
f
poco rit.
ti - que: So - leil! dar - de sur lui tes longs ray-ons cou -
lift - ed, O Sun! rest up - on Him Thy mys - tic, set - ting
cresc.
f
poco rit.
a tempo
chants!
rays!
f a tempo
dim.


molto dolce
Aux can - ti - - ques de l'hom - - - me, oi -
With joy - - ous hymns of praise, Ye
pp
seaux, mê - - lez vos chants!
birds min - gle your songs.
cresc.
Vous, fleurs, a - - vec l'en - -
Oh! flowers send forth as
cresc.
con forza
cens ex - ha - lez votre a - rô - - me! O
in - - cense your ar - o - mat - ic fra - - grance, Be - -


fê - - te! tout re - luit, tout prie et tout em -
hold! how man and nature com-mune in one with
f
bau - - - - me!
God
molto dim. poco rall.
ff
a tempo
molto dolce
Dieu s'a-vance à tra - vers les champs.
God is com-ing a - cross the fields.
a tempo
pp
poco rall.
Dieu s'avance à tra - vers les champs.
God is com-ing a - cross the fields.
poco rall.

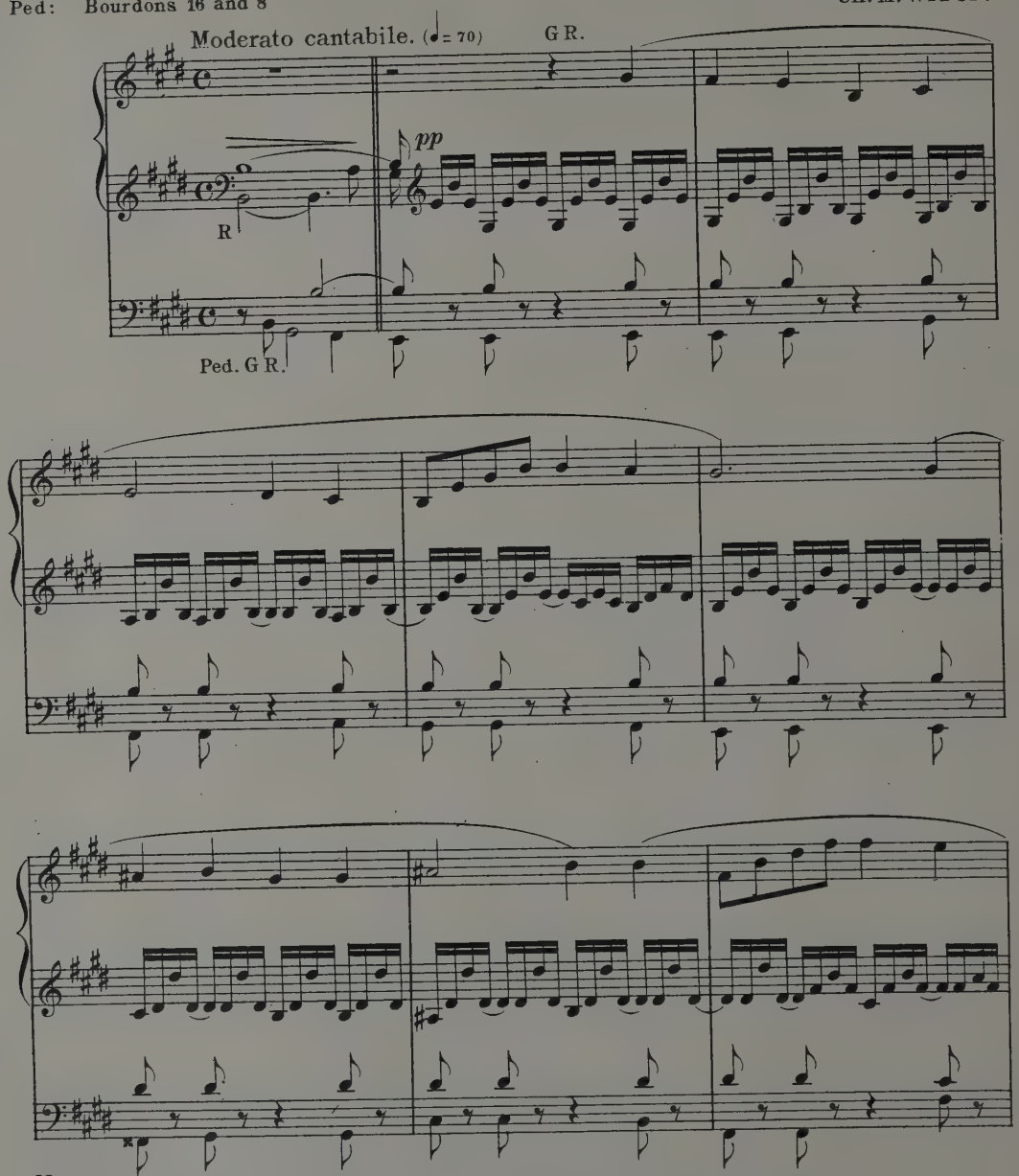
Second movement

FROM

SYMPHONY Nº 8.

Great: Open Flute 8
Choir: Flutes 8 and 4
Swell: Vox Celestis (reenforced by a bourdon)
Ped: Bourdons 16 and 8 (of 8 feet if necessary.)

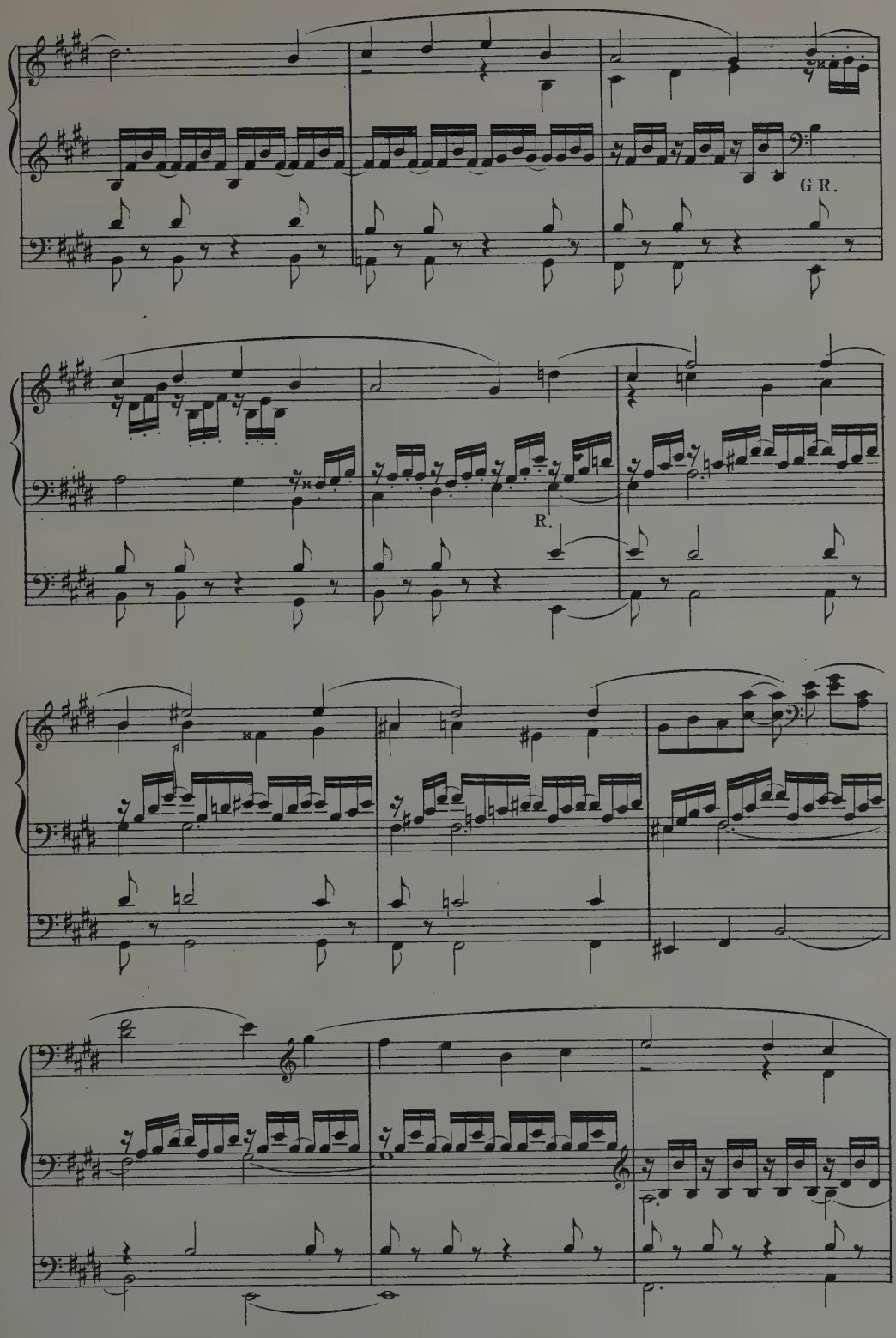
CH. M. WIDOR.

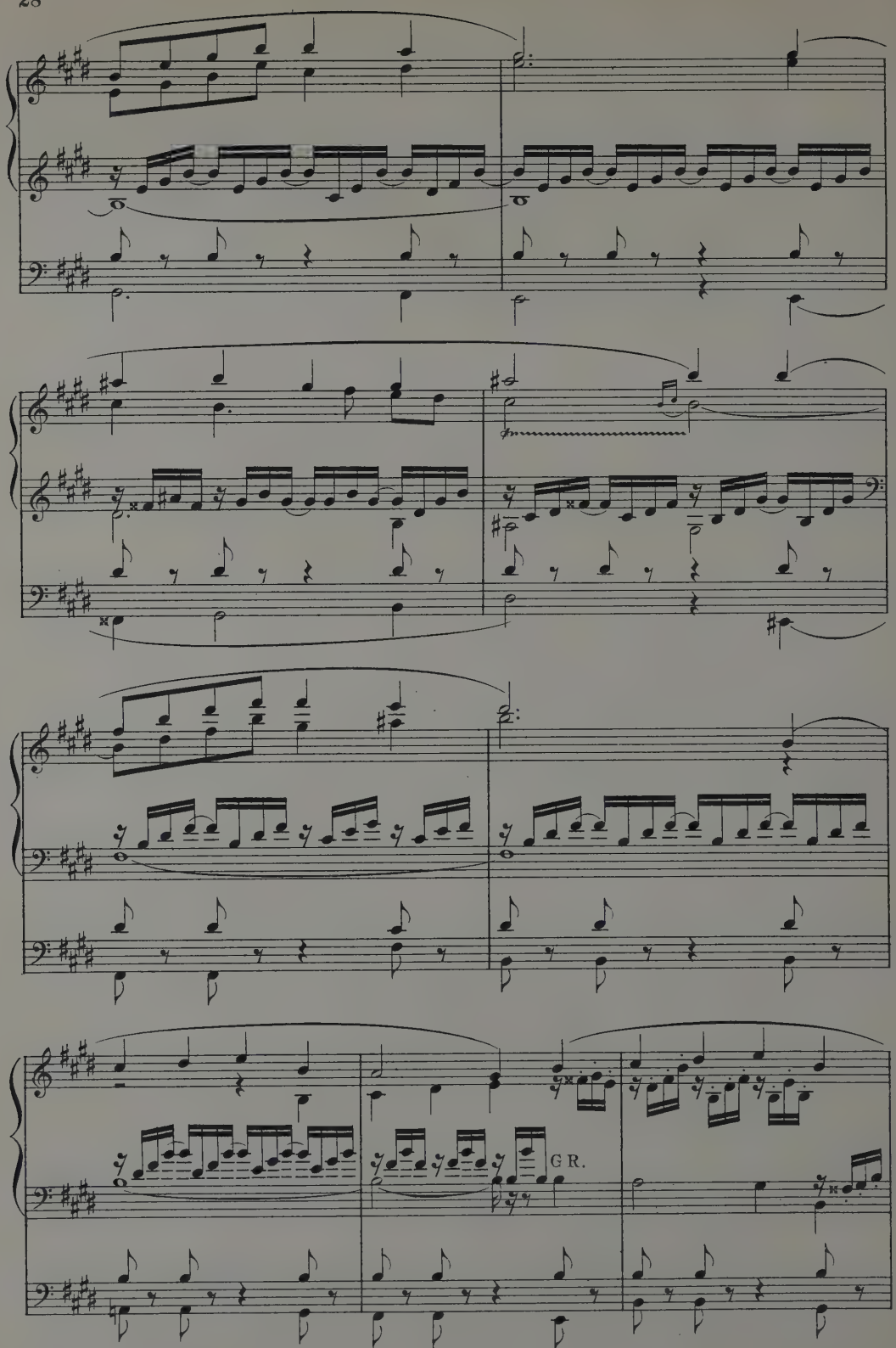


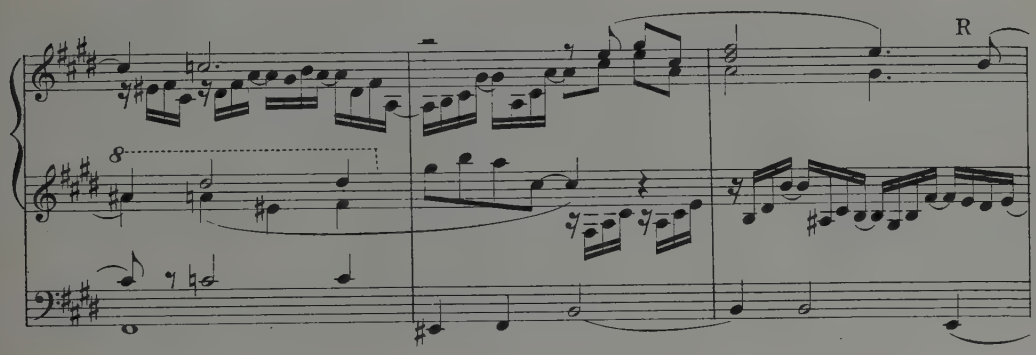
NOTE:

G = Grand Orgue = Great Organ.
P = Positif = Choir „
R = Recitatif = Swell „
P = Pedale = Pedale „

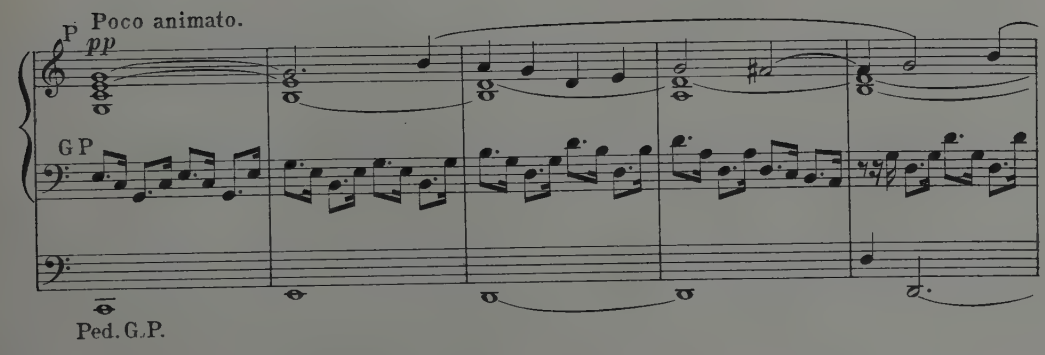
Initial letters grouped together, as GPR. GR. signify that the manuals thus indicated are to be coupled together, or to the Pedale.

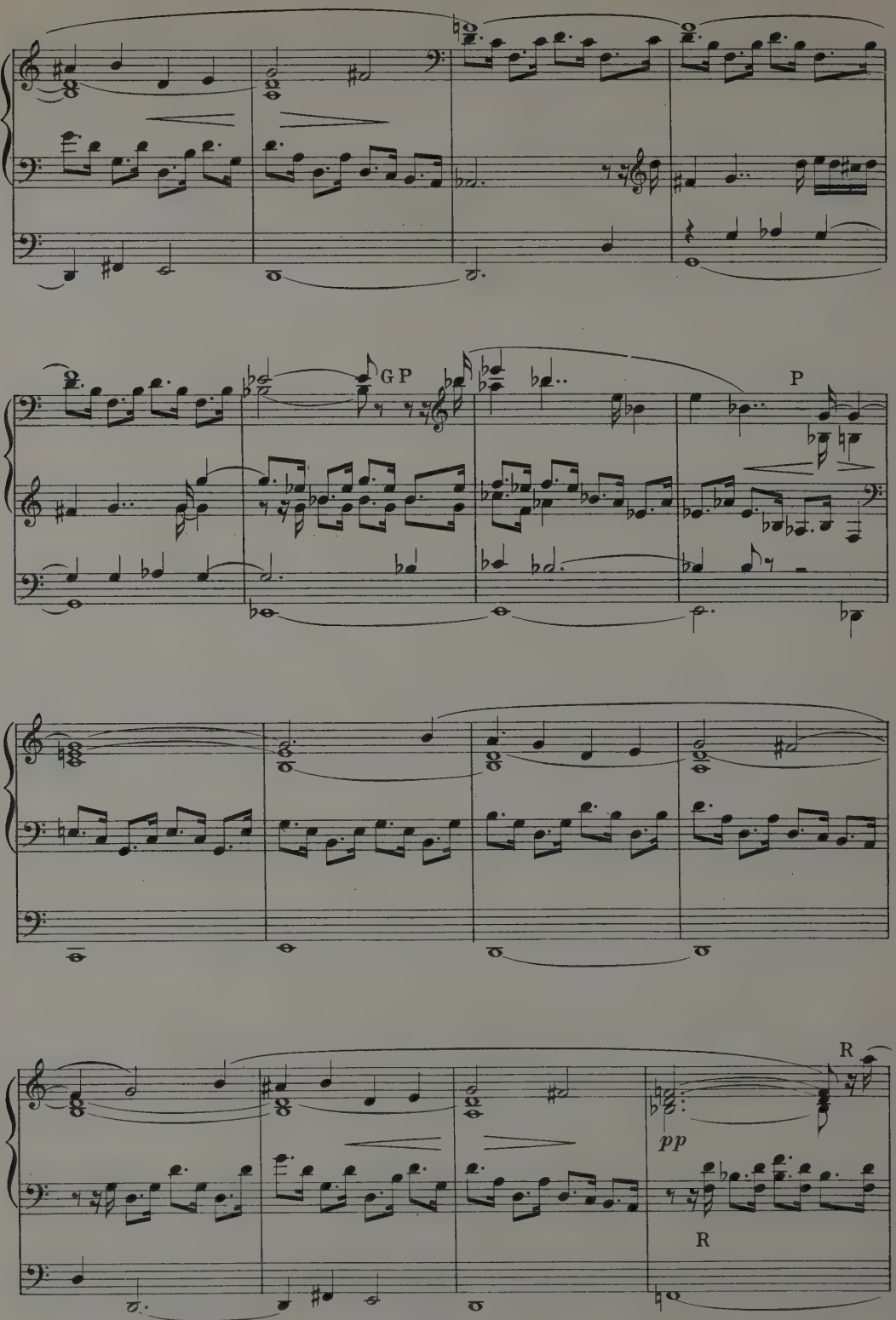

G R.
R.

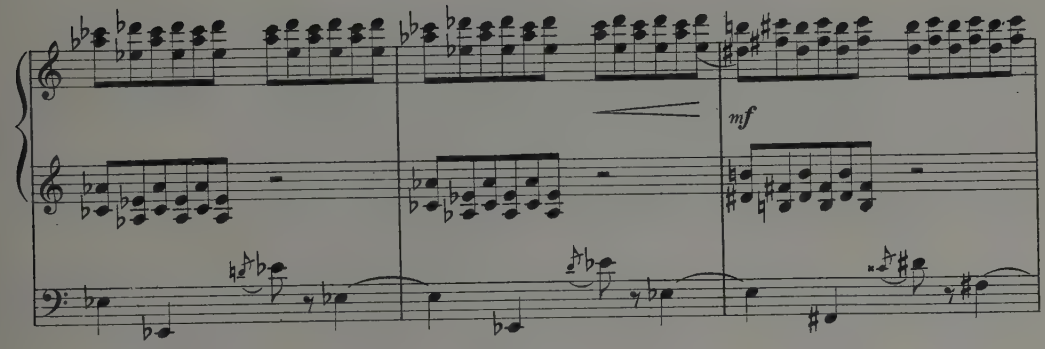

GR.

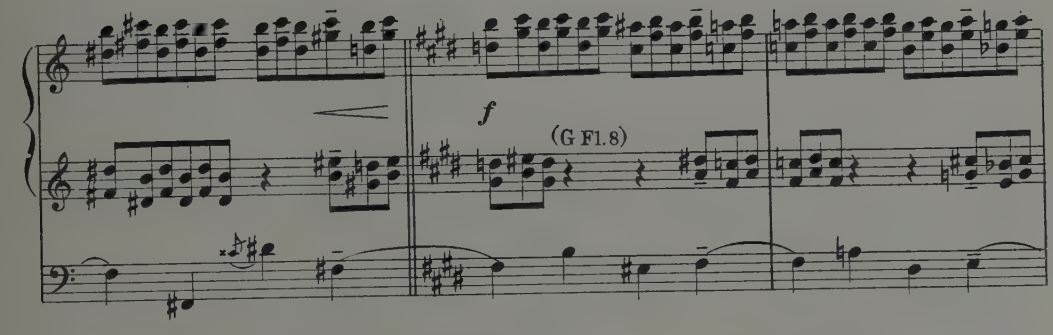

R

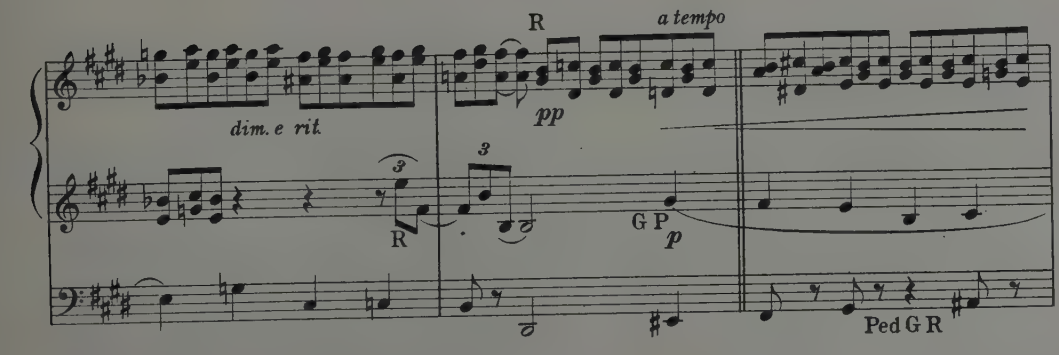
rit.
G(Fl.8.
Bourdon 16)

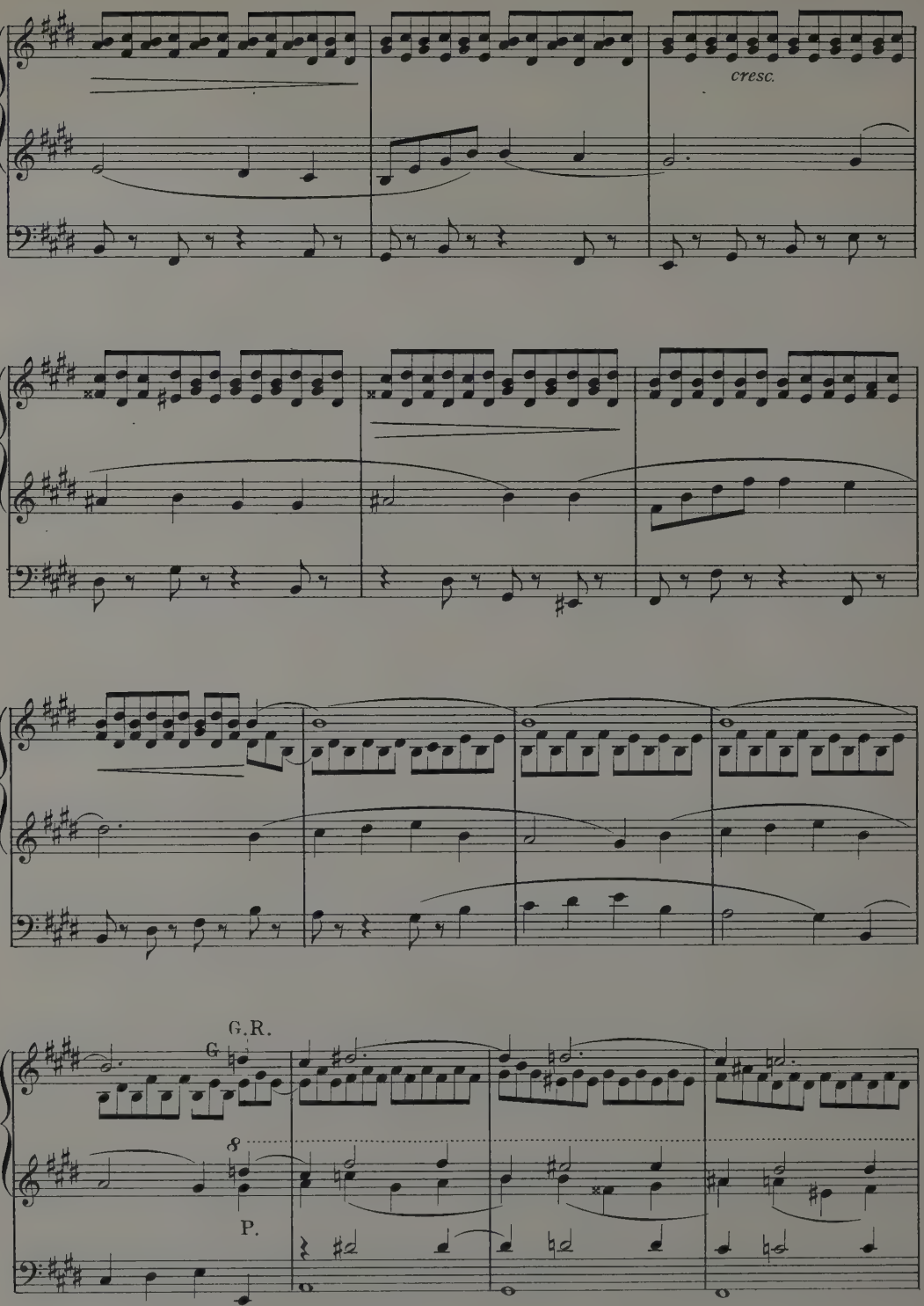

P
Poco animato.
pp
G P
Ped. G.P.

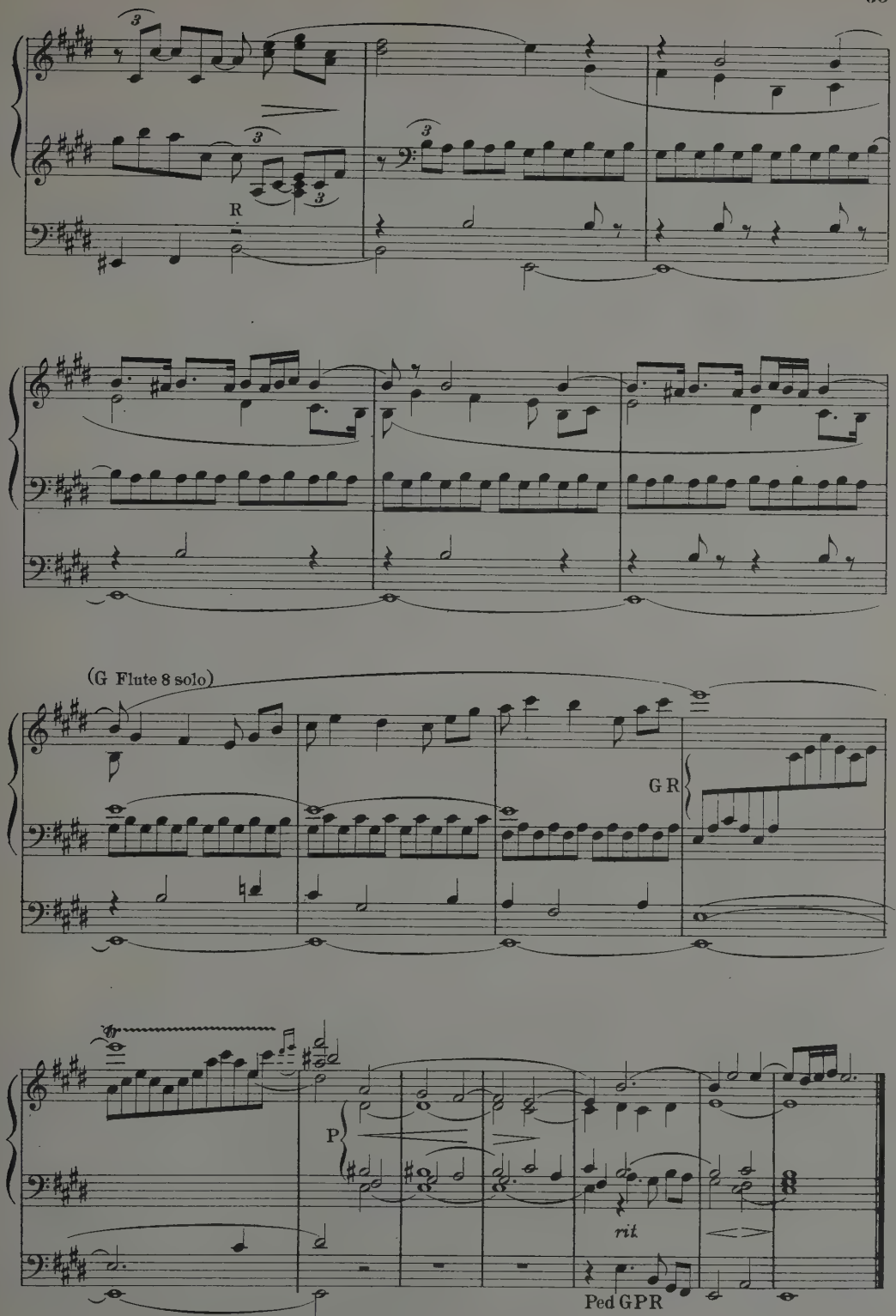

GP
P
R
pp
R


mf


f
(G F1.8)

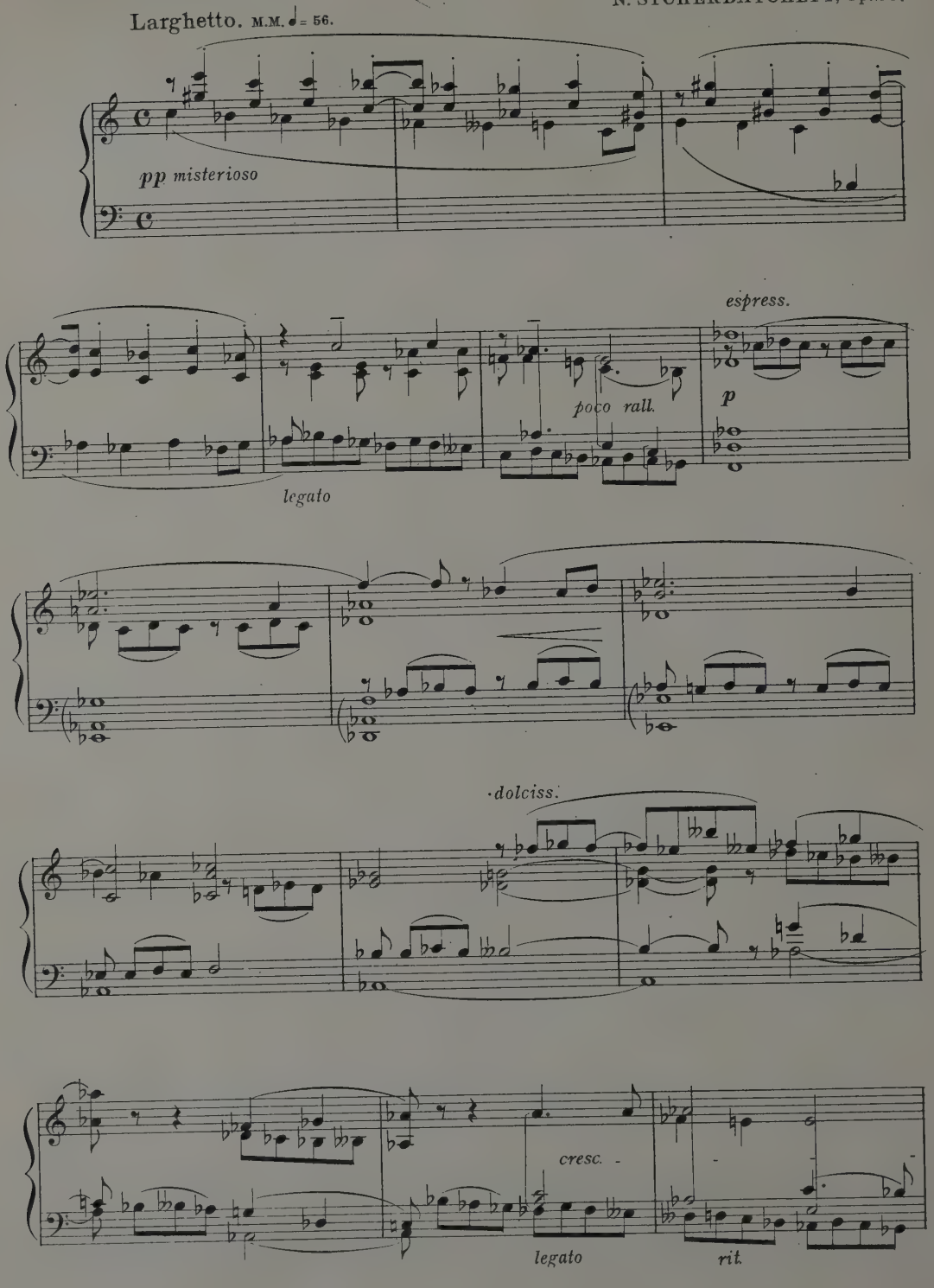

R
a tempo
dim. e rit.
pp
3
3
R
G P
p
Ped G R


cresc.
G.R.
G
8
P.

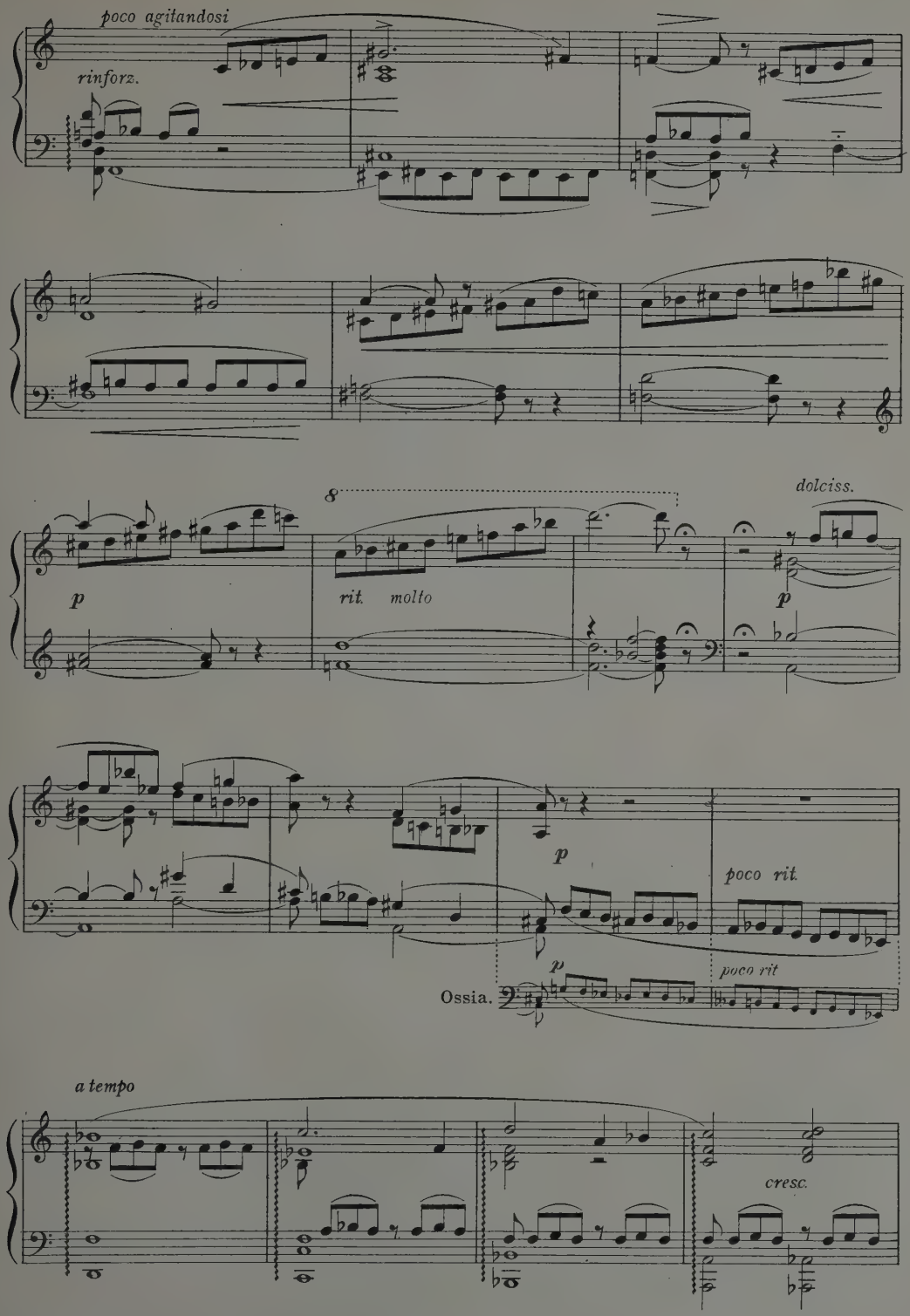

R
(G Flute 8 solo)
G R
P
rit
Ped G P R

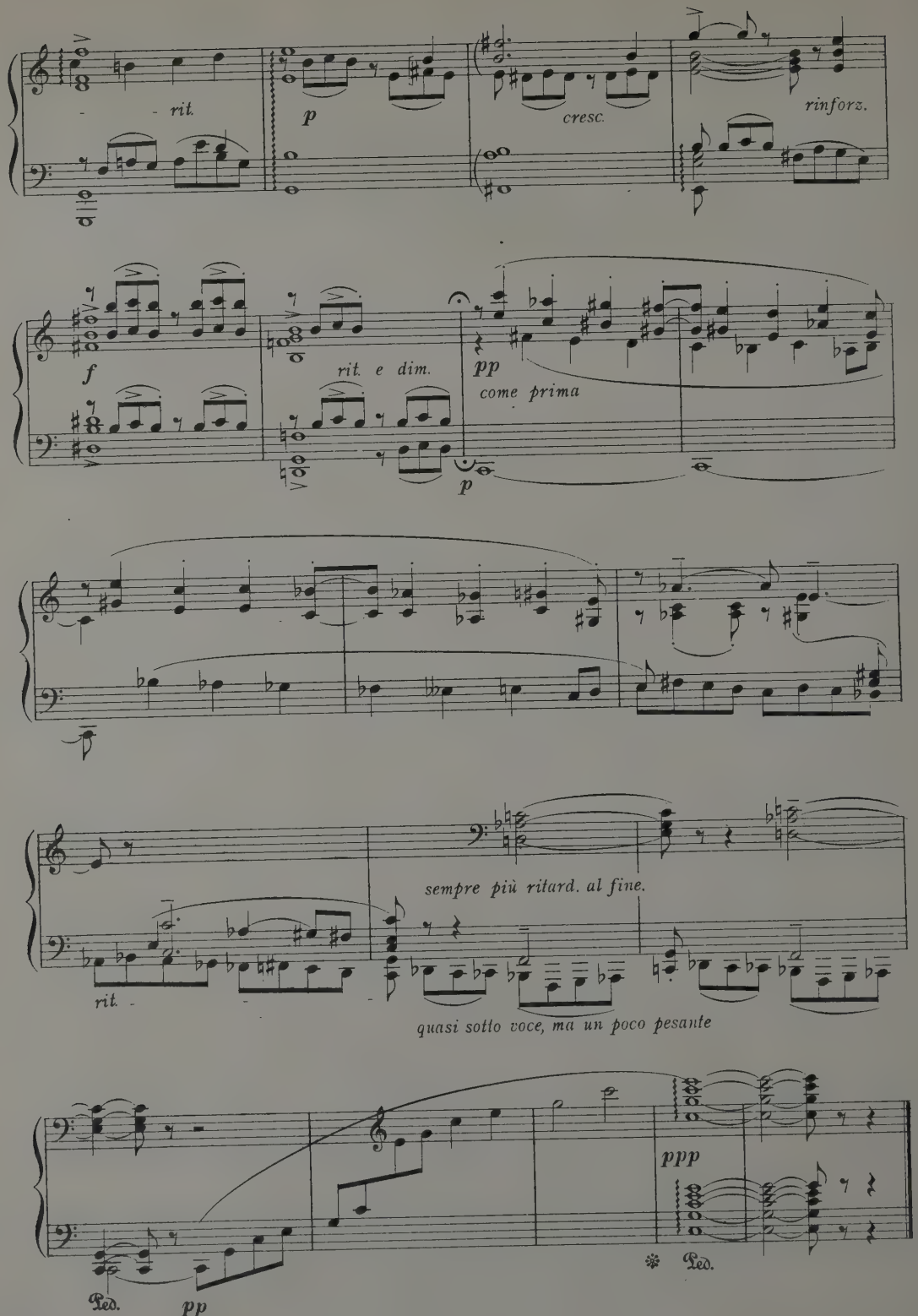
Clair de lune.

N. STCHERBATCHEFF, Op. 25.



By permission of M. Belaieff, Leipsic.


poco agitandosi
rinforz.
8
dolciss.
p
rit. molto
p
p
poco rit.
p
poco rit
Ossia.
a tempo
cresc.


rit.
p
cresc.
rinforz.
f
rit. e dim.
pp
come prima
p
sempre più ritard. al fine.
rit.
quasi sotto voce, ma un poco pesante
ppp
Ped.
pp
Ped.

Au cimetière.

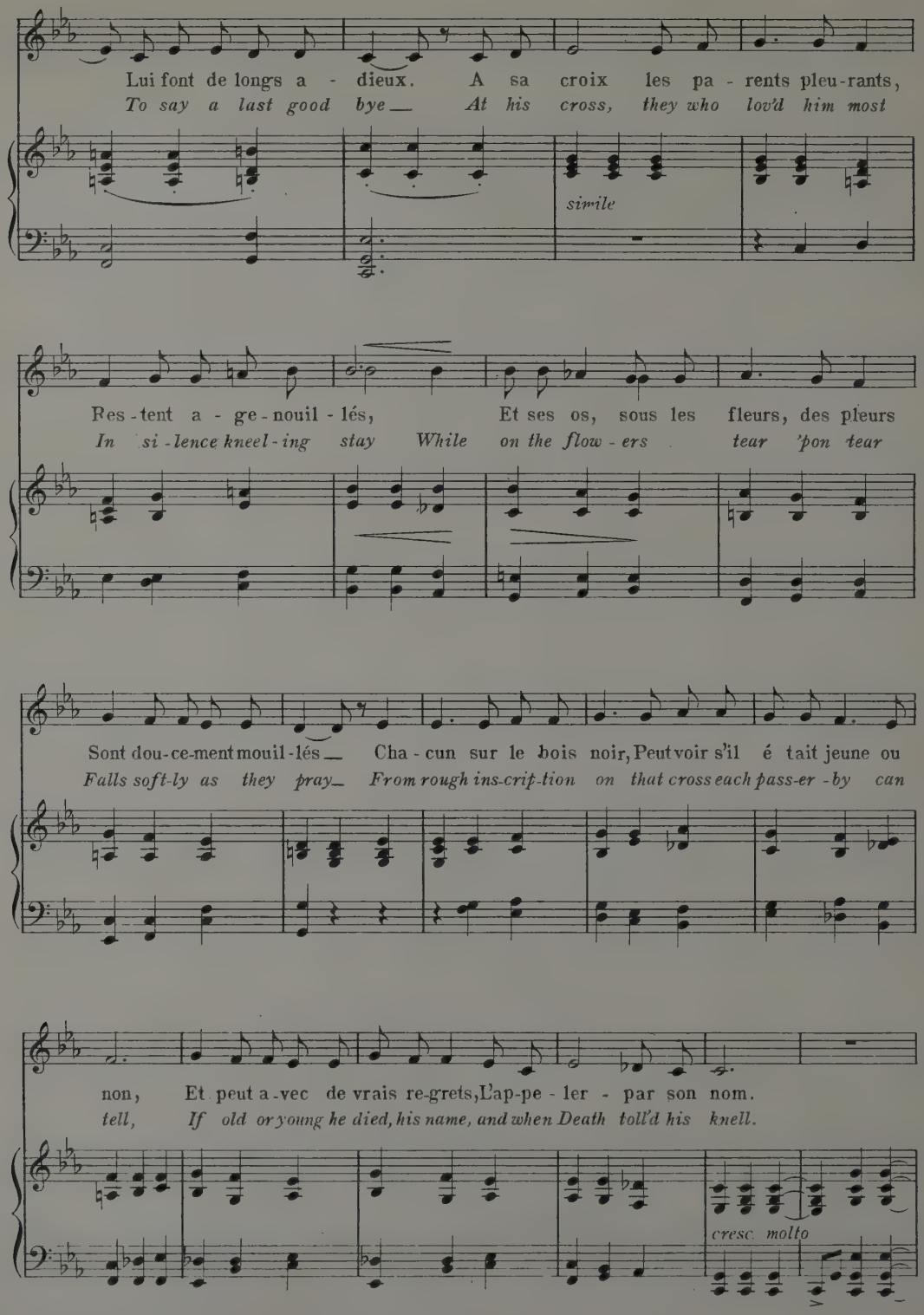
(IN THE GRAVEYARD)

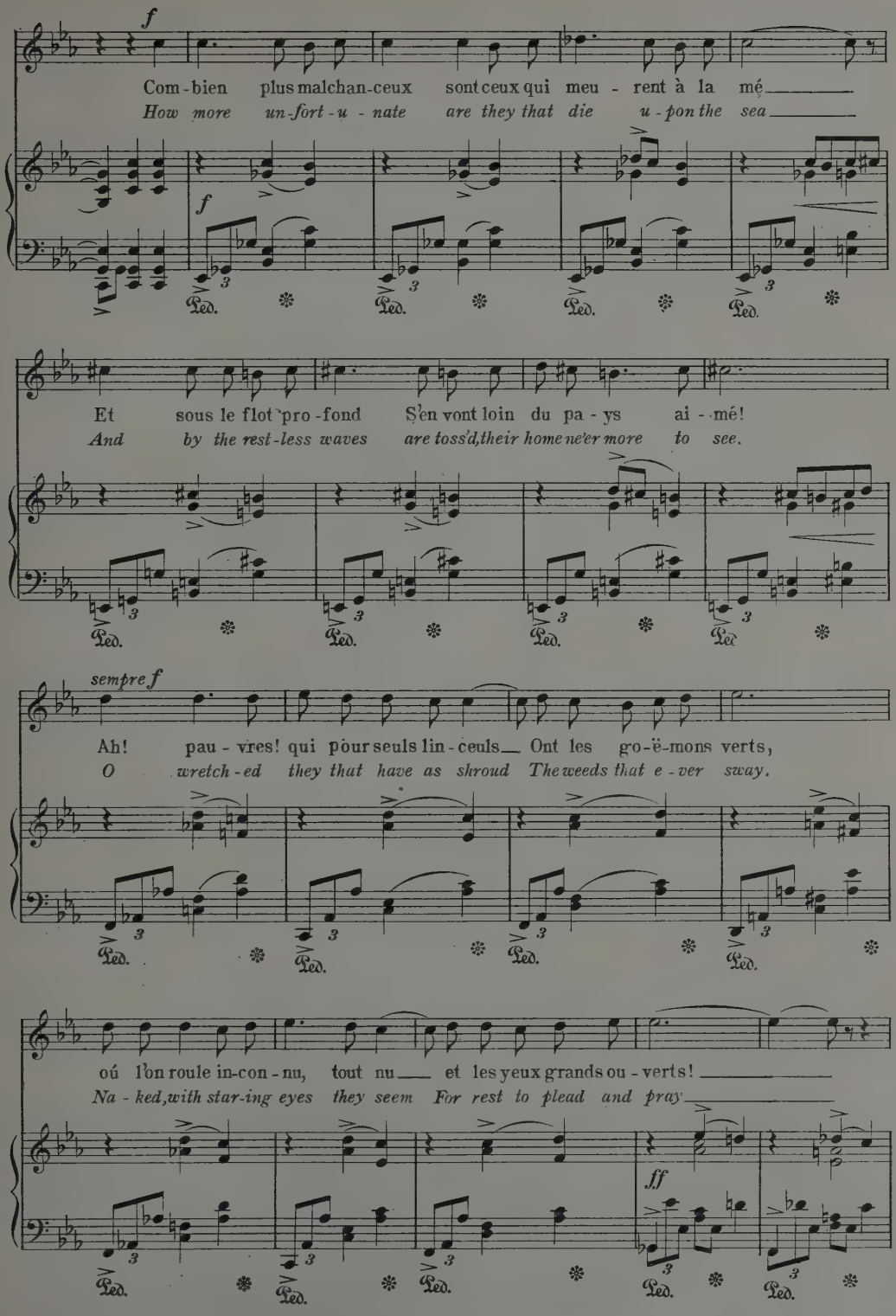
Poésie de JEAN RICHEPIN („La Mer“)
English adaptation by ALEX BLAESS

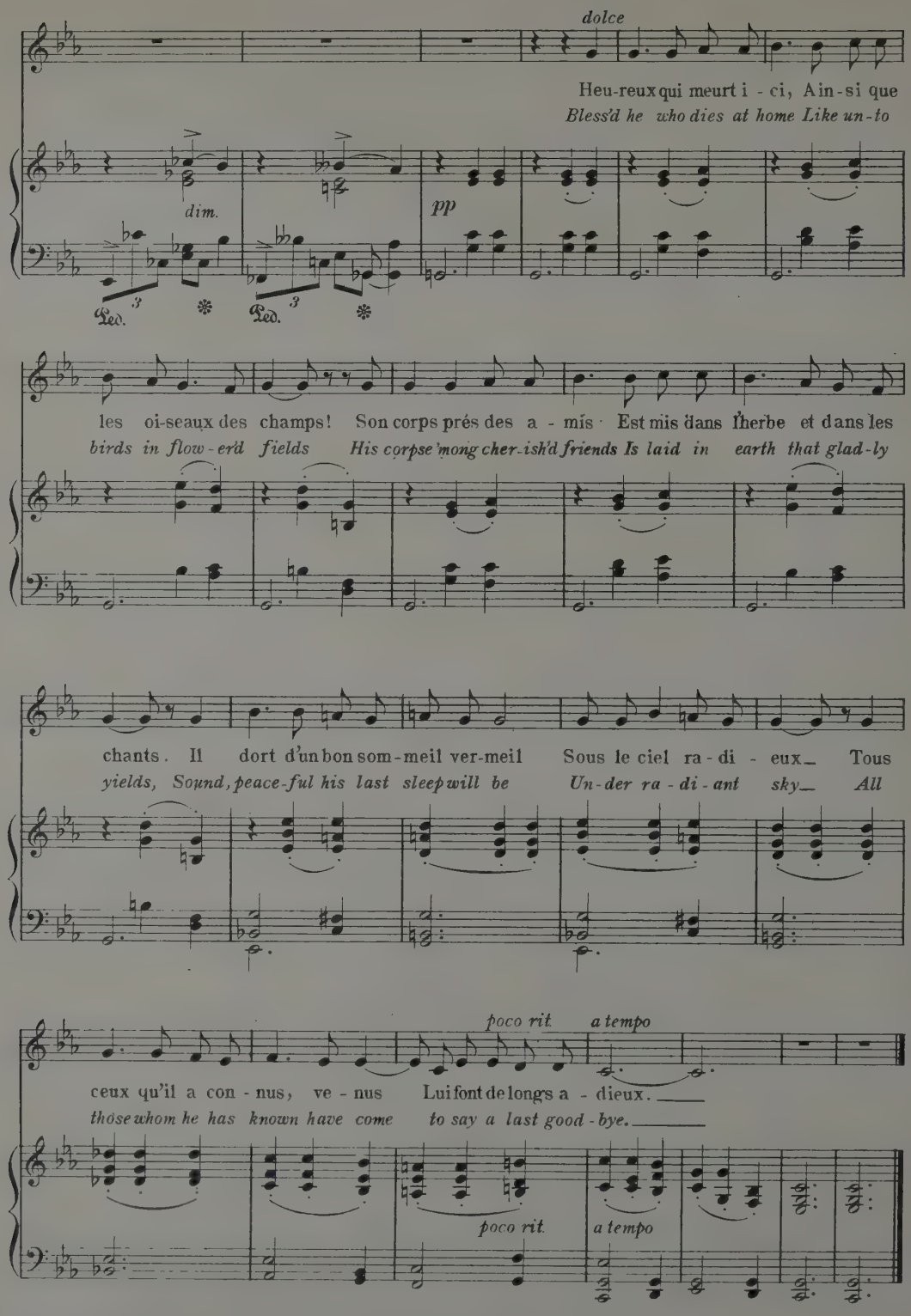
Musique de GABRIEL FAURÉ
Op. 51 № 2.

Andante.
dolce
CHANT.
PIANO.
pp
Heu - reux qui meurt i - ci, Ain - si que
Blessed he who dies at home Like un - to
les oi-seaux des champs! Son corps, prés des a - mis, Est mis dans
birds in flow - ered fields; His corpse 'mong cher-ished friends Is laid in
l'herbe et dans les chants. Il dort d'un bon som - meil ver - meil,
earth that glad - ly yields. Sound, peace - ful his last sleep will be,
Sous le ciel ra - di - eux Tous ceux qu'il a con - nus, ve - nus,
Un - der ra - di - ant sky. All those whom he has known have come

The original key is D minor

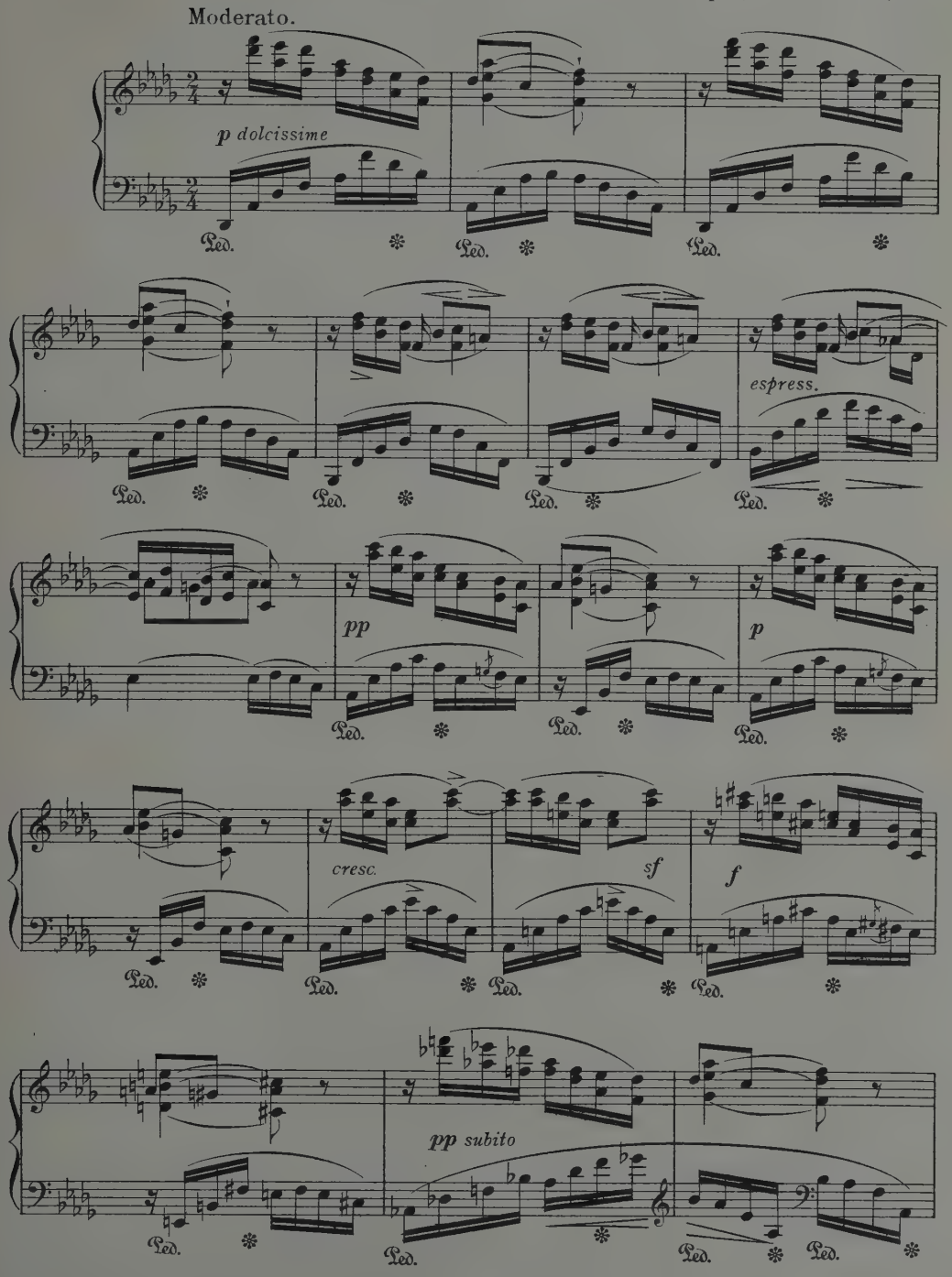

Lui font de longs a - dieux. A sa croix les pa - rents pleu-rants,
To say a last good bye__ At his cross, they who lov'd him most
simile
Res-tent a - ge-nouil - lés, Et ses os, sous les fleurs, des pleurs
In si-lence kneel-ing stay While on the flow-ers tear 'pon tear
Sont dou-ce-ment mouil-lés__ Cha-cun sur le bois noir, Peut voir s'il é tait jeune ou
Falls soft-ly as they pray__ From rough ins-crip-tion on that cross each pass-er-by can
non, Et peut a-vec de vrais re-grets, L'ap-pe - ler - par son nom.
tell, If old or young he died, his name, and when Death toll'd his knell.
cresc molto

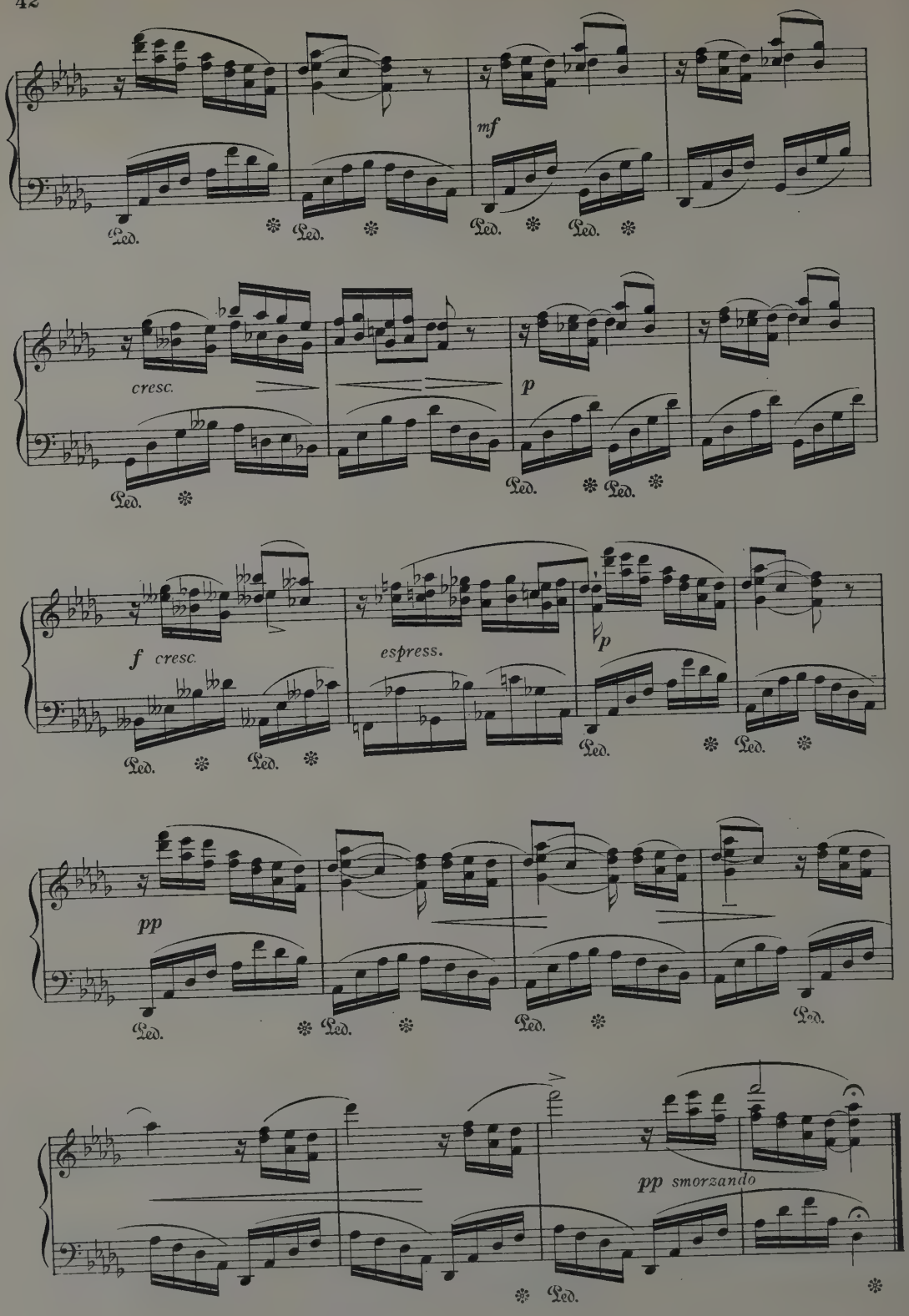

f
Com-bien plus malchan-ceux sont ceux qui meu - rent à la mé_____
How more un-fort-u - nate are they that die u-pon the sea_____
Et sous le flot pro-fond S'en vont loin du pa - ys ai - mé!
And by the rest-less waves are toss'd, their home ne'er more to see.
sempre f
Ah! pau - vres! qui pour seuls lin-ceuls_ Ont les go-ë-mons verts,
O wretch-ed they that have as shroud The weeds that e-ver sway.
oú l'on roule in-con-nu, tout nu_ et les yeux grands ou-verts!_____
Na-ked, with star-ing eyes they seem For rest to plead and pray_____
ff
Ped.


dolce
Heu-reux qui meurt i - ci, Ain-si que
Bless'd he who dies at home Like un-to
dim.
pp
Ped.
Ped.
les oi-seaux des champs! Son corps prés des a - mis Est mis dans l'herbe et dans les
birds in flow-er'd fields His corpse 'mong cher-ish'd friends Is laid in earth that glad-ly
chants. Il dort d'un bon som-meil ver-meil Sous le ciel ra-di - eux_ Tous
yields, Sound, peace-ful his last sleep will be Un-der ra-di-ant sky_ All
poco rit a tempo
ceux qu'il a con - nus, ve - nus Lui font de longs a - dieux._____
those whom he has known have come to say a last good-bye._____
poco rit.
a tempo

Freundliche Landschaft.

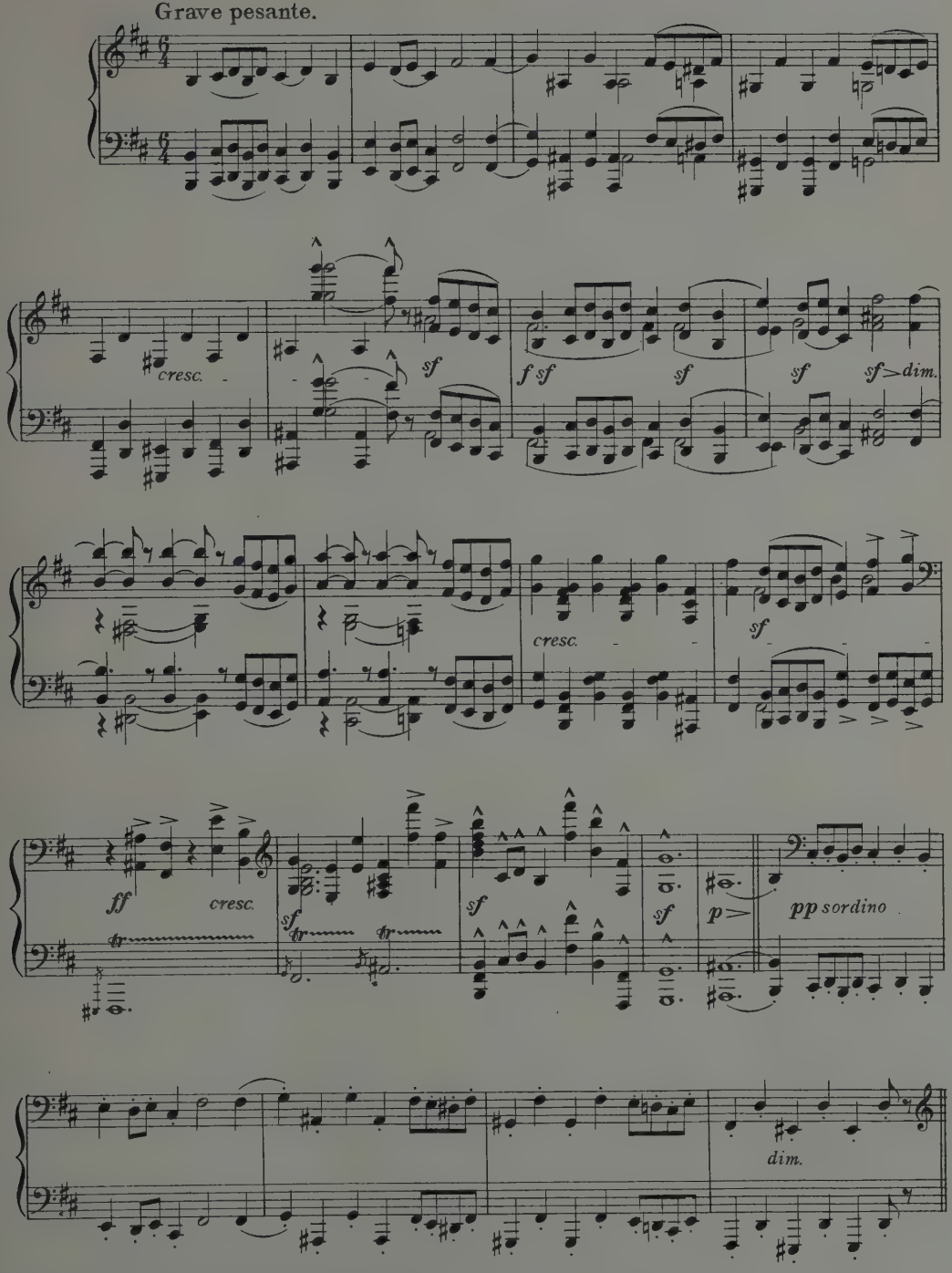
FR. SMETANA,
Op. 5, Skizzen 2. Heft, No 3.



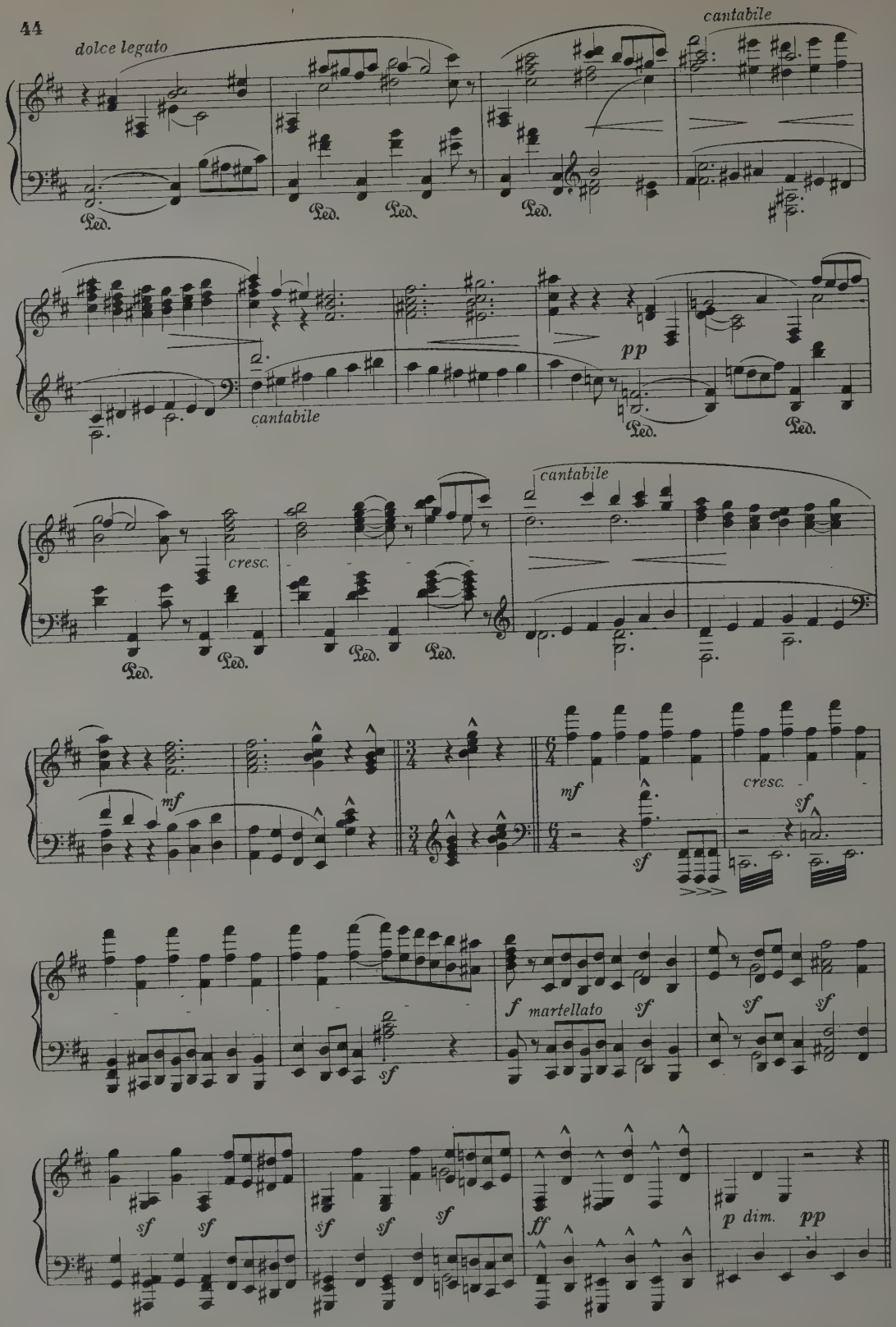

mf
Ped.
cresc.
p
f cresc.
espress.
pp
pp smorzando

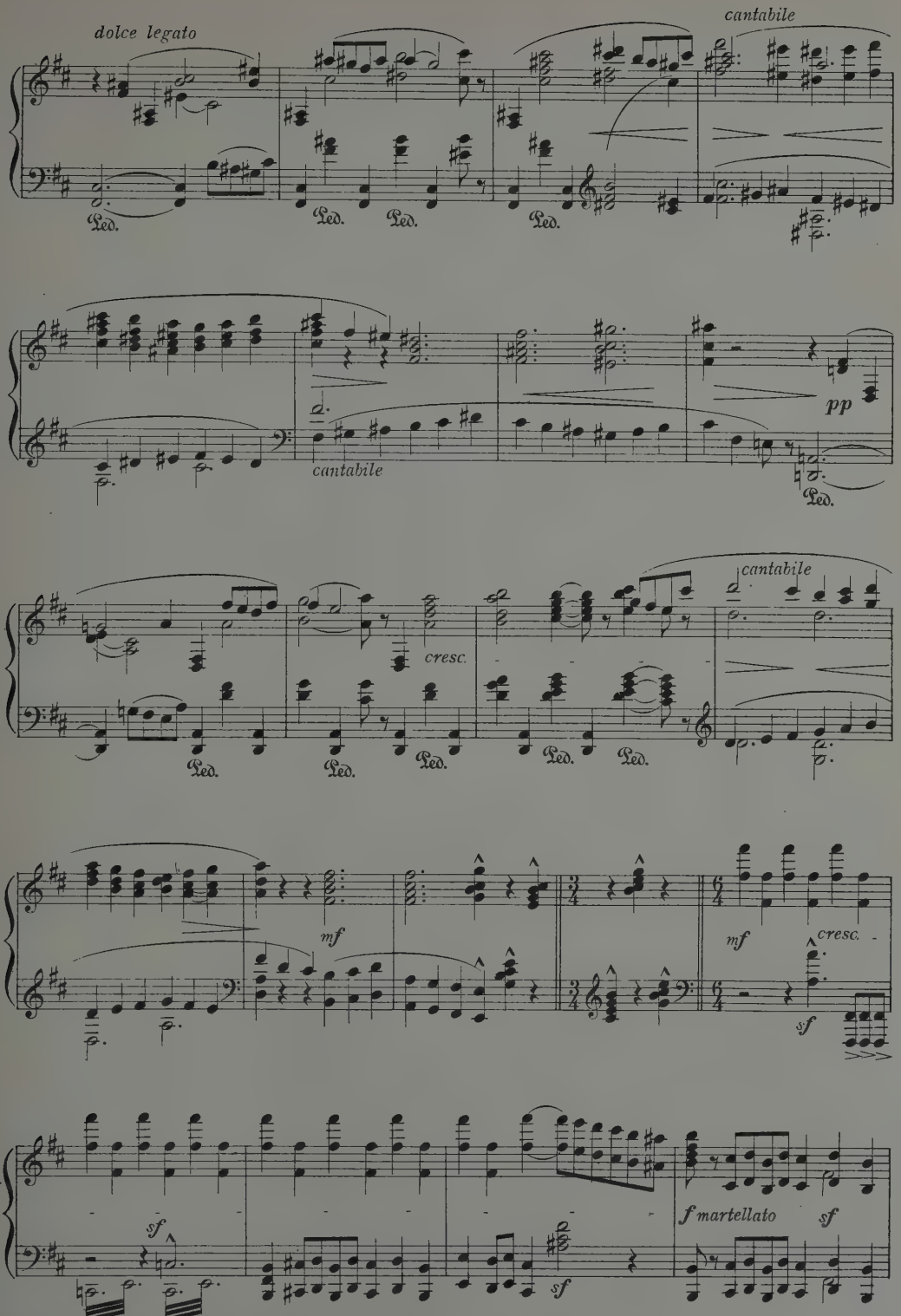
Intermezzo.

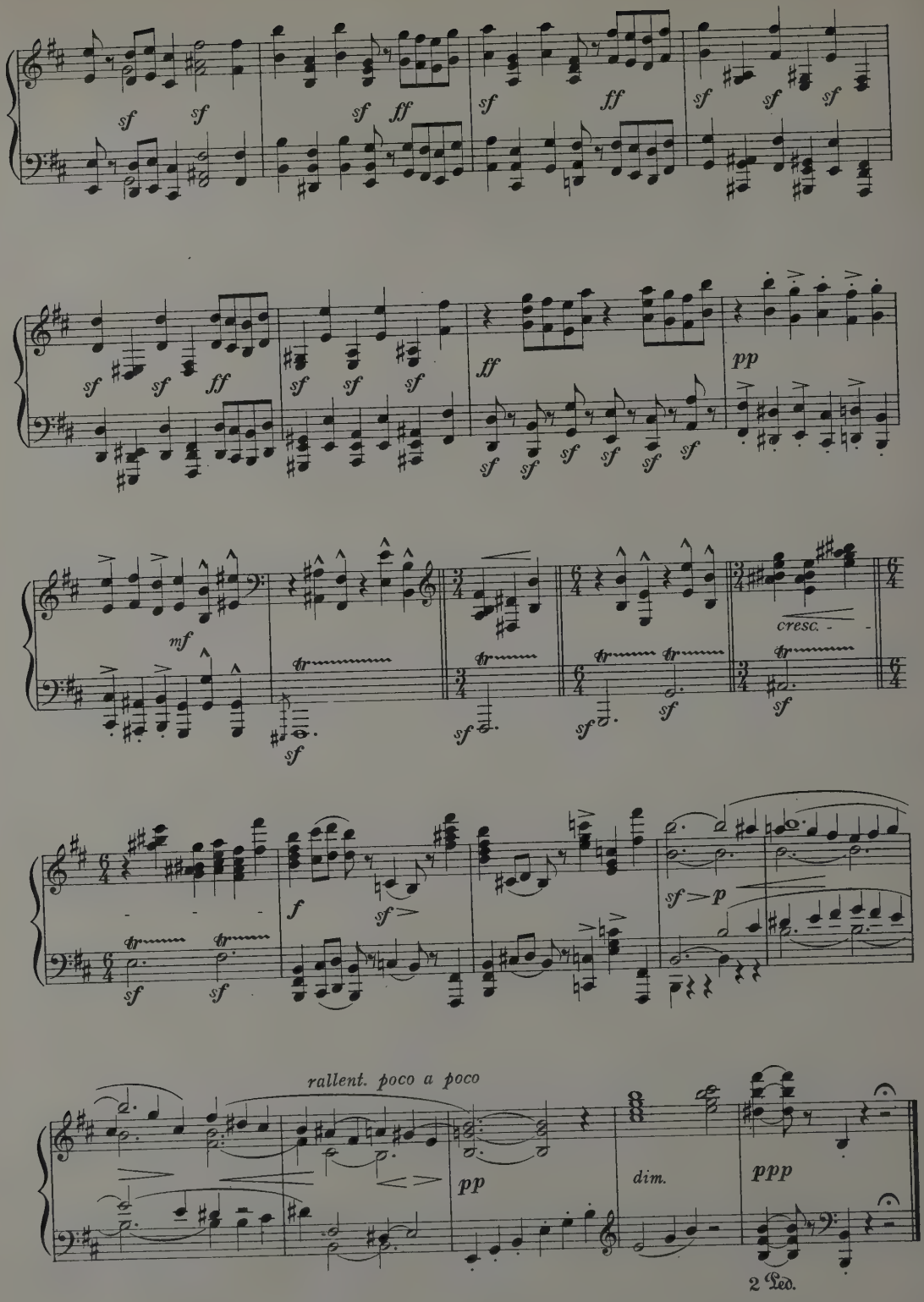
M. MOUSSORGSKY.



By permission of M. Belaieff, Leipsic.


dolce legato
cantabile
Ped.
cantabile
pp
cresc.
cantabile
mf
mf
cresc.
sf
sf
f martellato
sf
sf
sf
sf
sf
sf
sf
sf
ff
p dim.
pp


dolce legato
cantabile
Ped.
cantabile
pp
cresc.
mf
mf
cresc.
sf
sf
f martellato
sf
sf

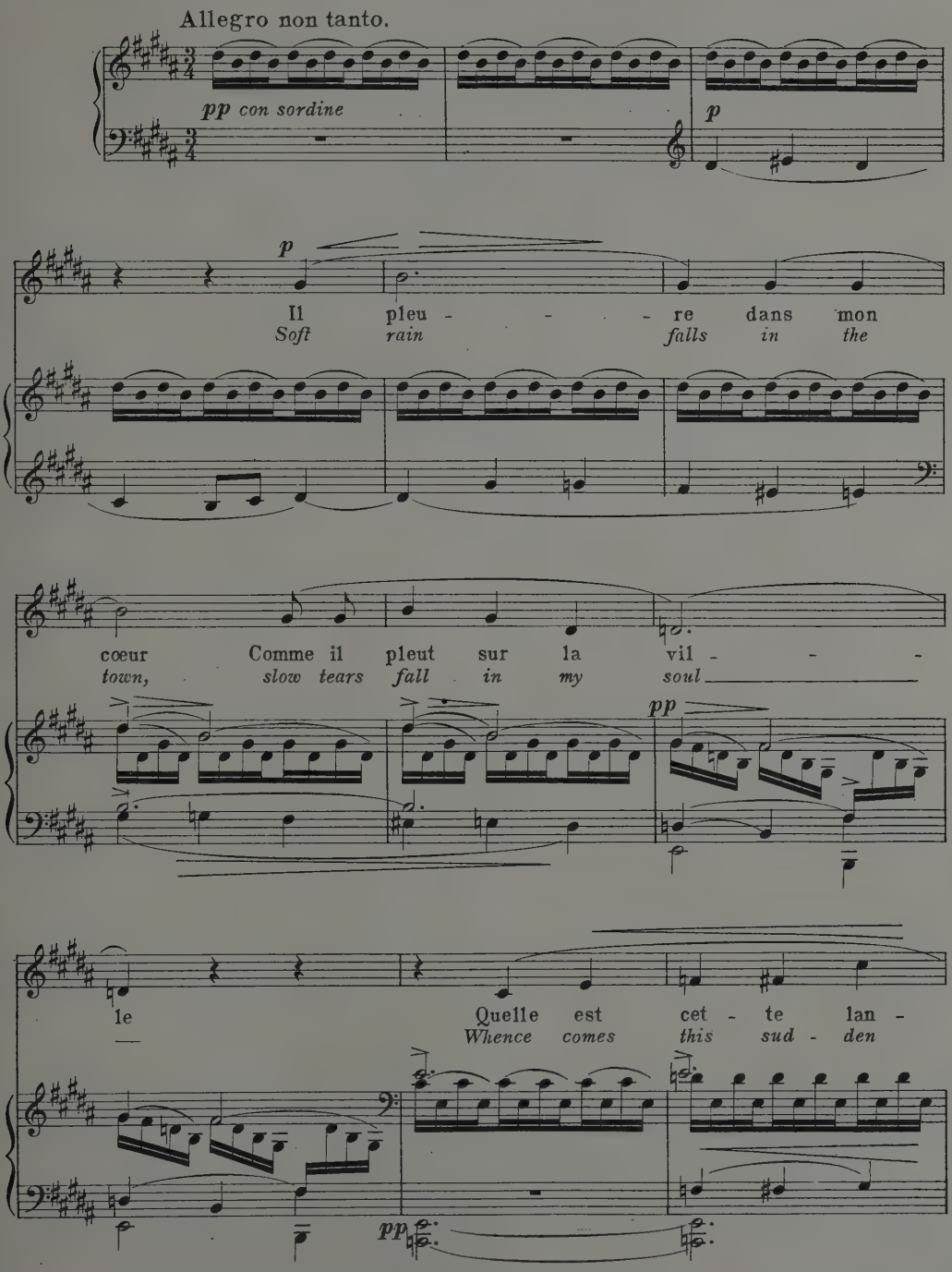

sf sf sf ff sf ff sf sf sf
sf sf ff sf sf sf ff pp
mf cresc.
rallent. poco a poco
pp dim. ppp
2 Ped.

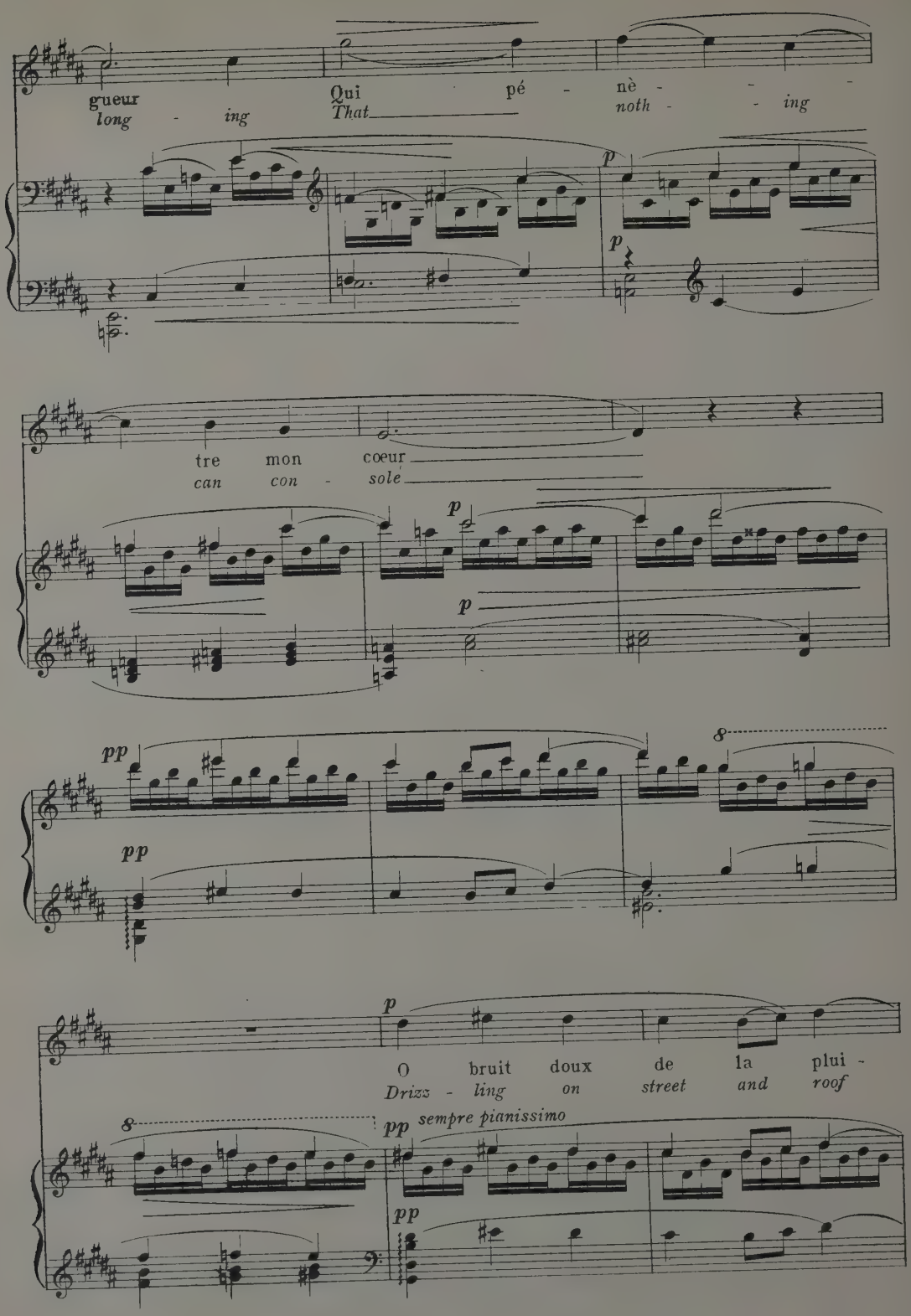
Ariette.

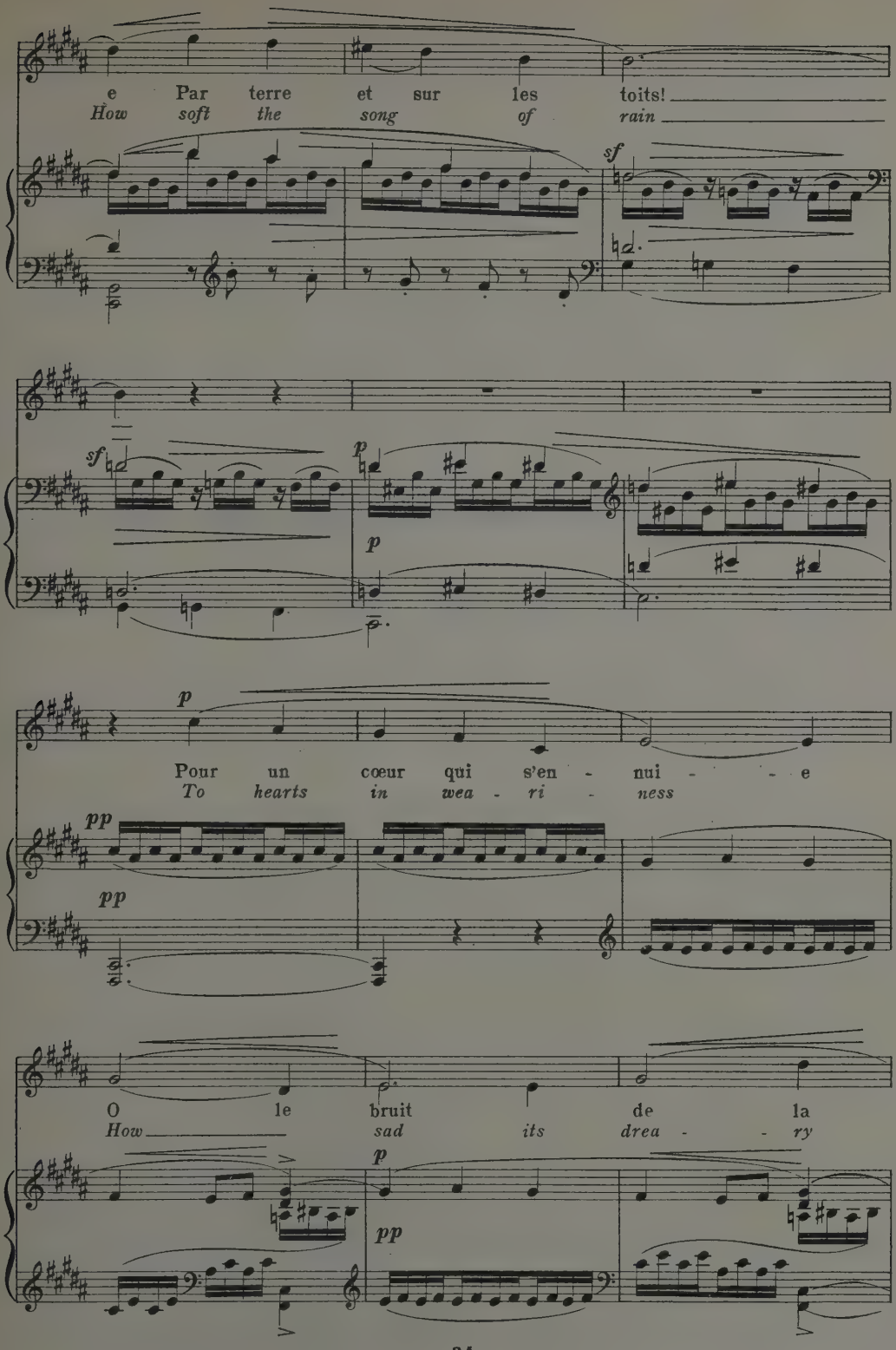
ARIETTA.

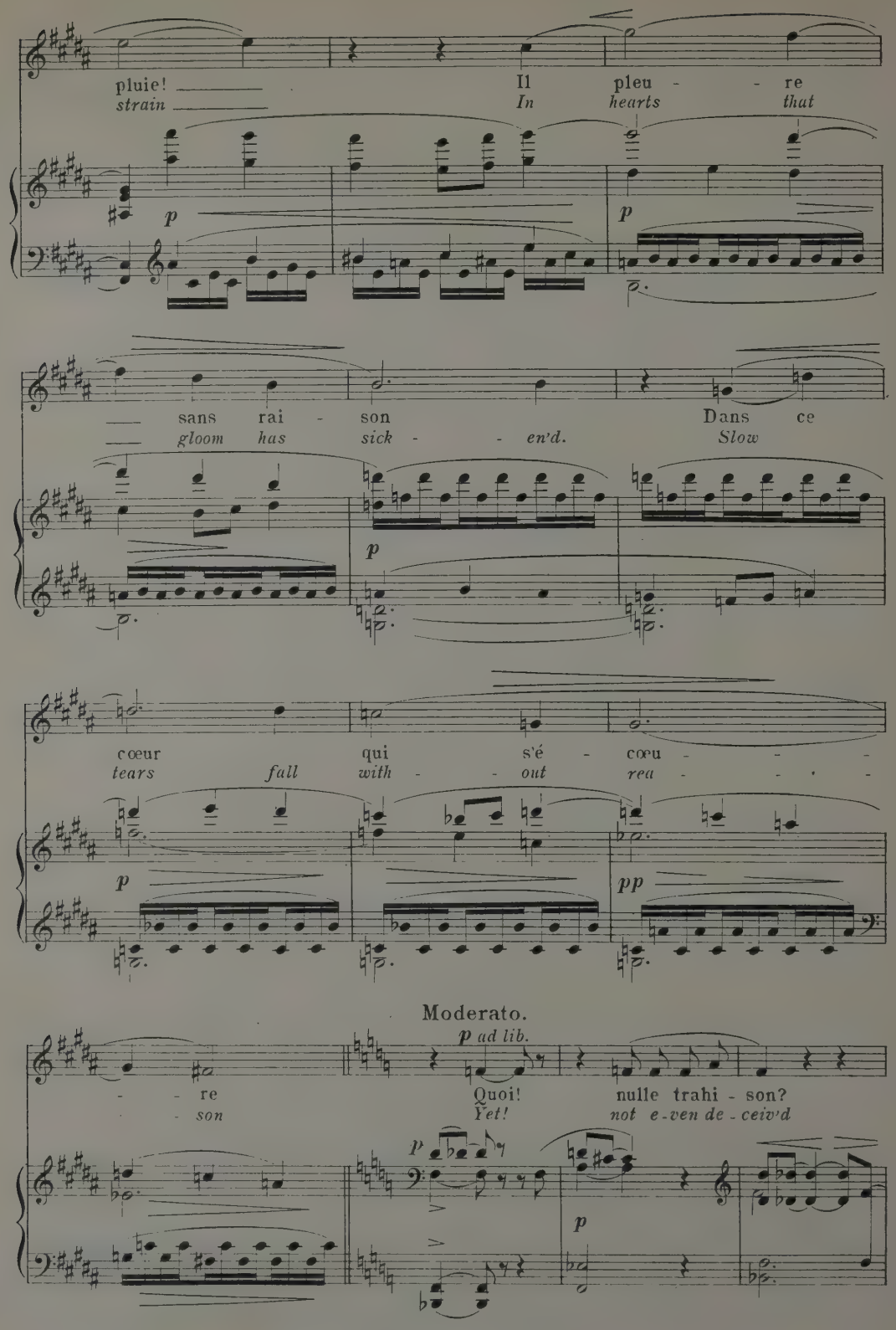
Poésie de PAUL VERTAINE.
English adaptation by ALEX. BLAESS.

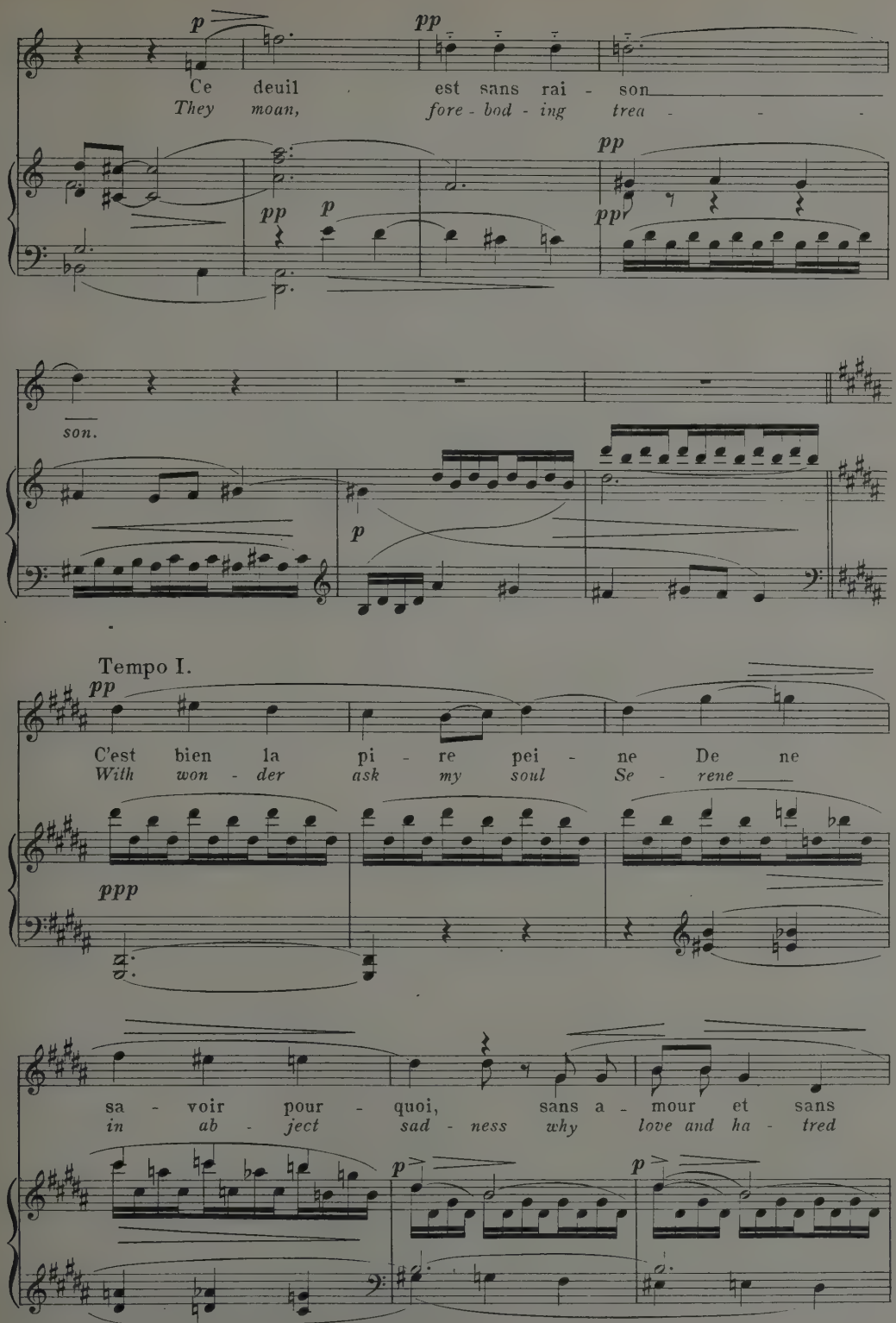
ACH. DEBUSSY.

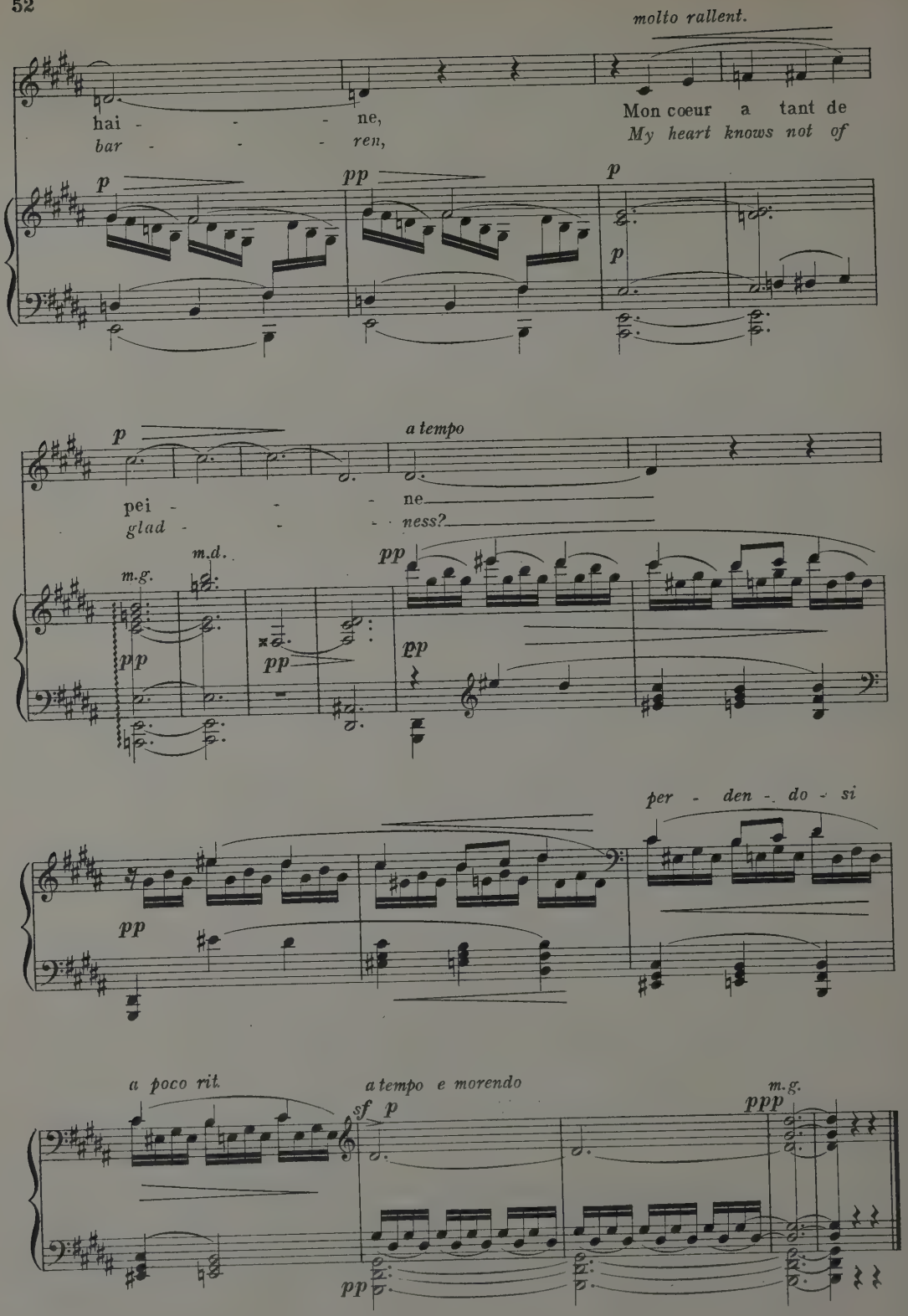

Allegro non tanto.
pp con sordine
p
p
Il pleu - - - - re dans mon
Soft rain falls in the
cœur Comme il pleut sur la vil - - -
town, slow tears fall in my soul
pp
le Quelle est cet - te lan -
Whence comes this sud - den
pp


gueur
long - ing
Qui pé - nè - - -
That noth - - ing
p
p
tre mon coeur
can con - sole
p
p
pp
pp
8
p
O bruit doux de la plui -
Drizz - ling on street and roof
8
pp sempre pianissimo
pp


e Par terre et sur les toits!
How soft the song of rain
sf
sf
p
p
p
Pour un cœur qui s'en - nui - - e
To hearts in wea - ri - ness
pp
pp
O le bruit de la
How sad its drea - - ry
p
pp


pluie! Il pleu - re
strain In hearts that
p p
sans rai - son Dans ce
gloom has sick - en'd. Slow
p
cœur qui s'é - cœu - - -
tears fall with - out rea - - - -
p pp
Moderato.
p ad lib.
- re Quoi! nulle trahi - son?
- son Yet! not e-ven de - ceiv'd
p
p

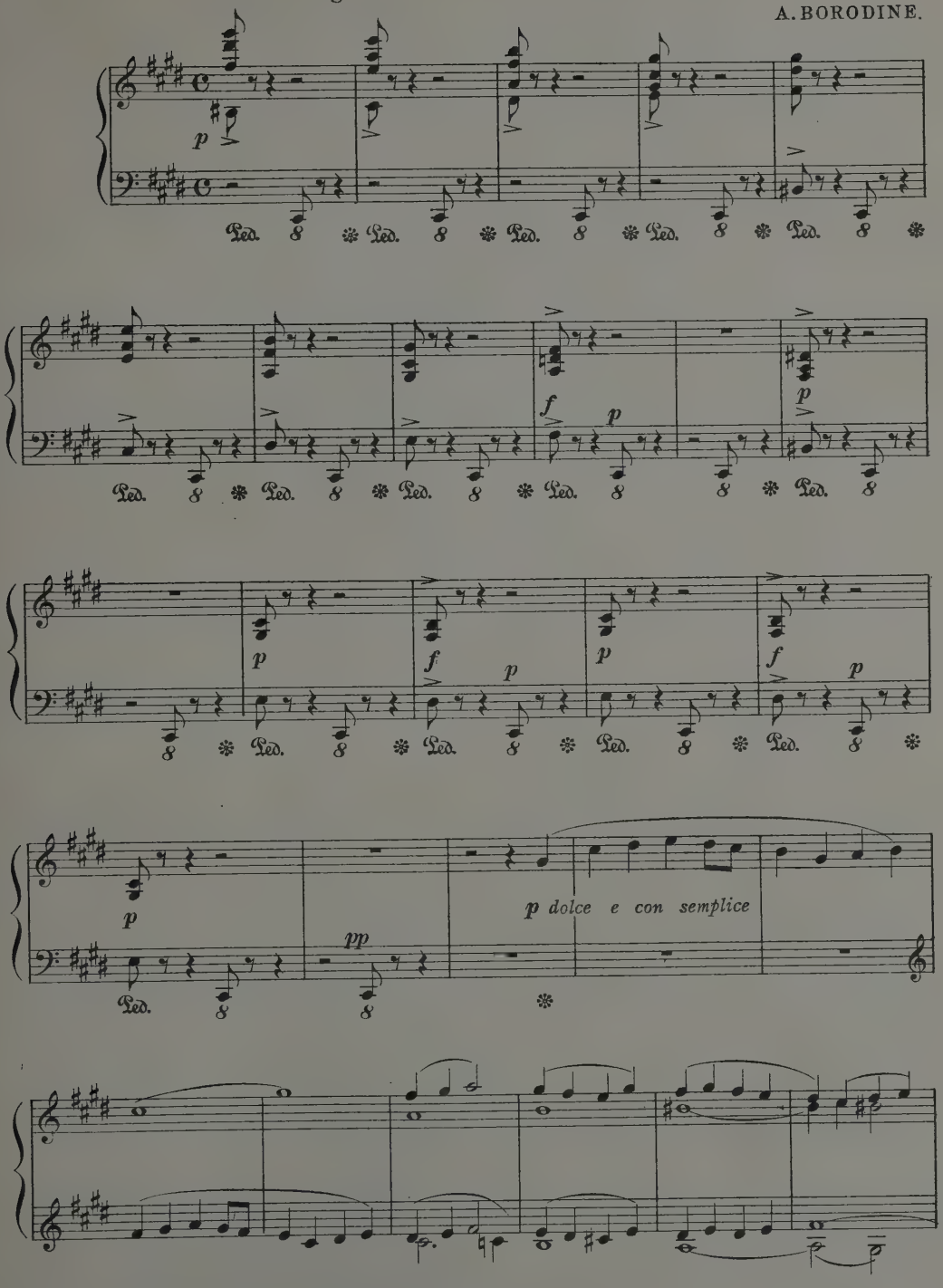

p
pp
Ce deuil est sans rai - son
They moan, fore - bod - ing trea - - -
pp
pp p
pp
son.
p
Tempo I.
pp
C'est bien la pi - re pei - ne De ne
With won - der ask my soul Se - rene
ppp
sa - voir pour - quoi, sans a - mour et sans
in ab - ject sad - ness why love and ha - tred
p
p

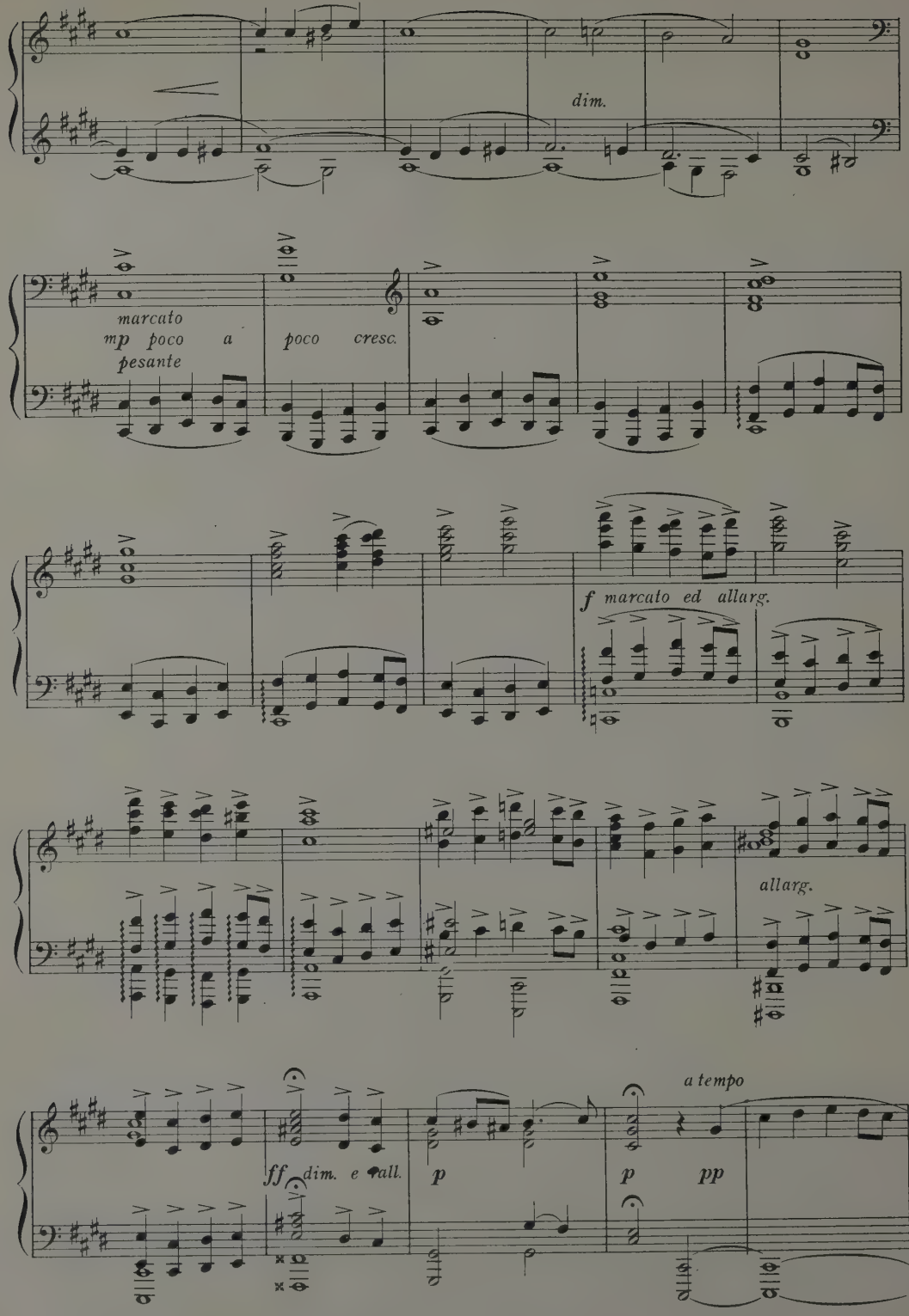

molto rallent.
hai - - - - ne,
bar - - - - ren,
Mon coeur a tant de
My heart knows not of
p
pp
p
p
a tempo
pei - - - ne
glad - - - ness?
m.d.
m.g.
pp
pp
pp
pp
per - den - do - si
pp
a poco rit.
a tempo e morendo
sf p
m.g.
ppp
pp

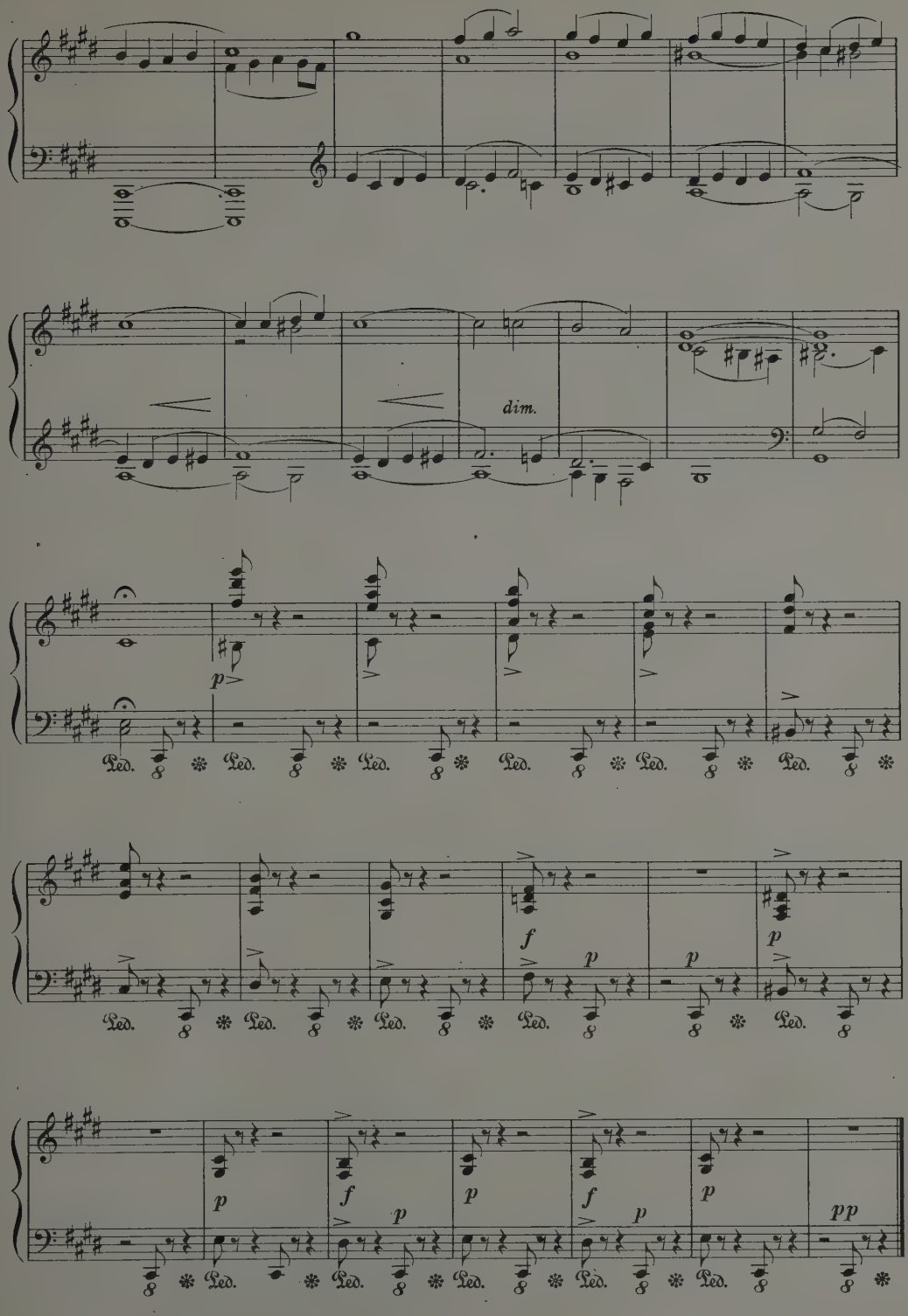
Au Couvent.

Andante religioso.

A. BORODINE.



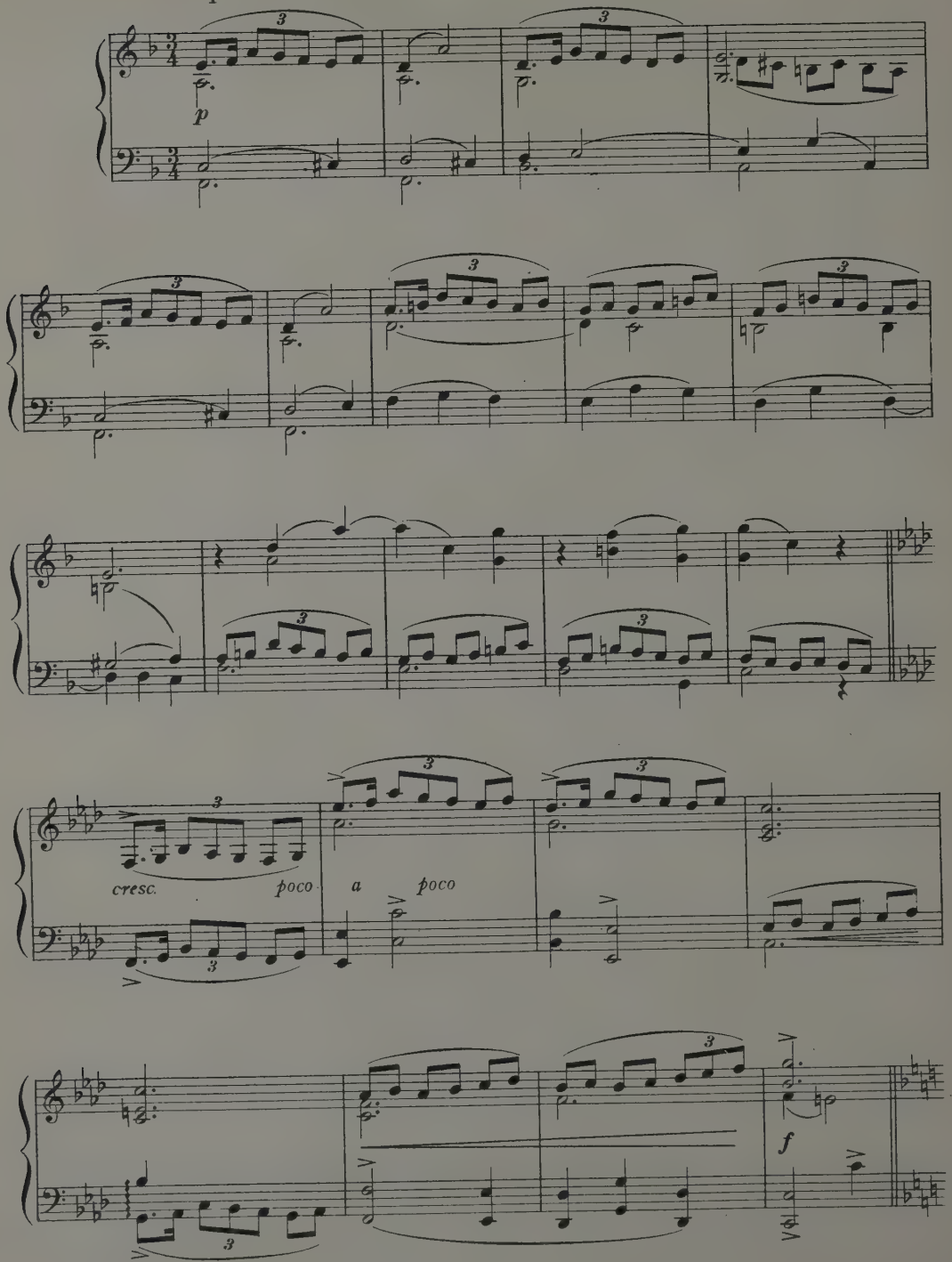

dim.
marcato
mp poco a
pesante
poco cresc.
f marcato ed allarg.
allarg.
a tempo
ff dim. e rall.
p
p
pp

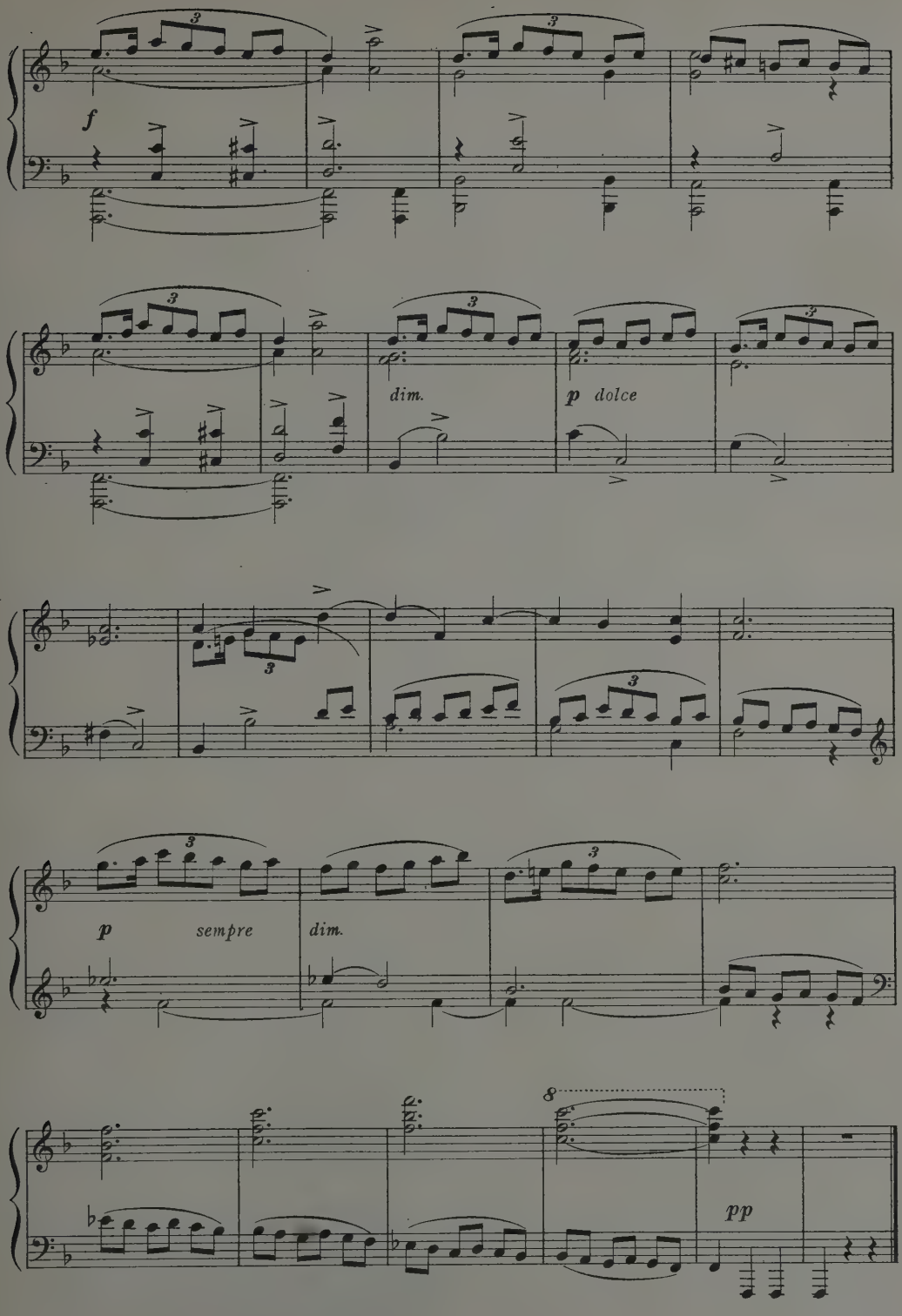

dim.
p
Ped.
f
p
pp

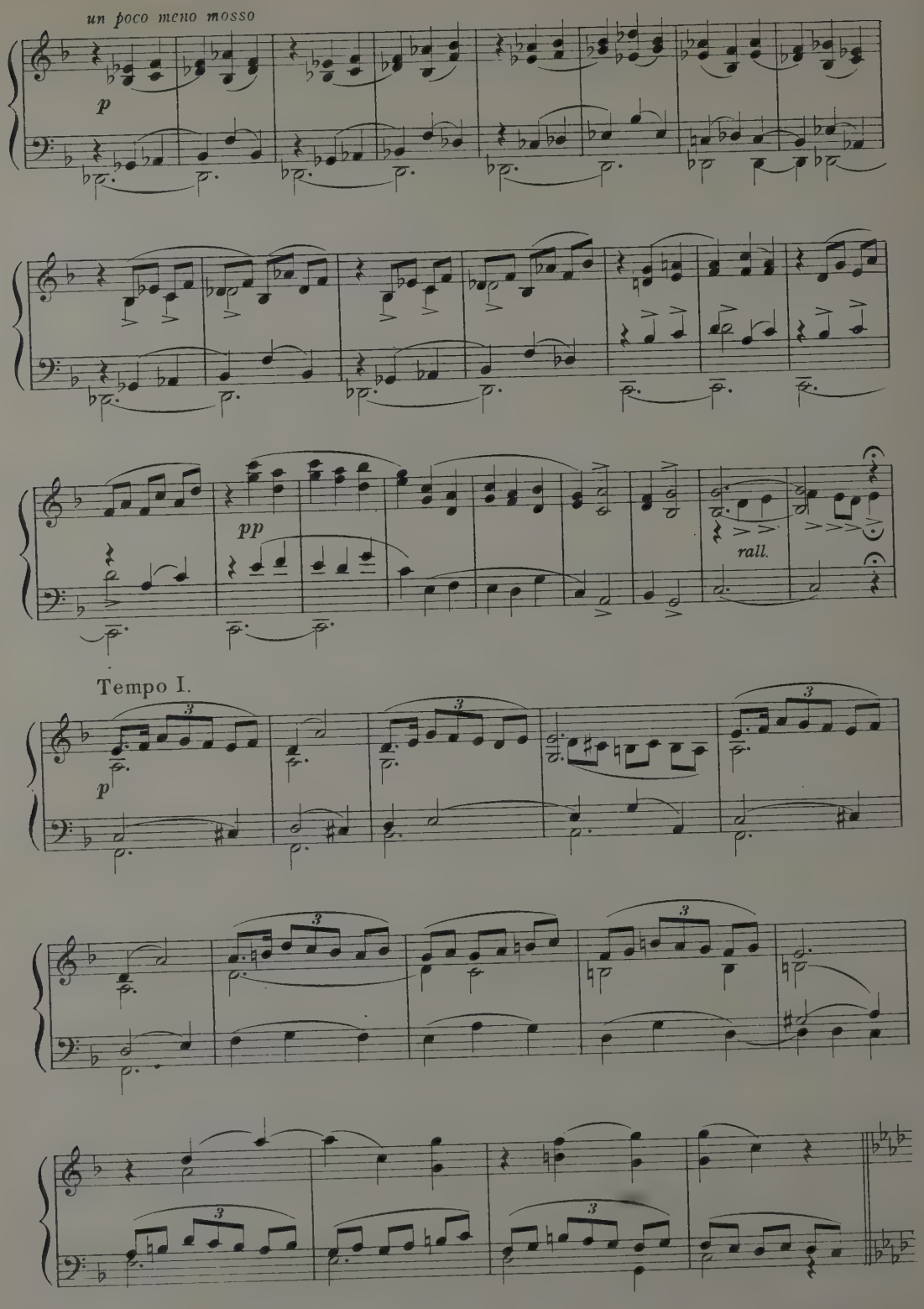
Intermezzo.

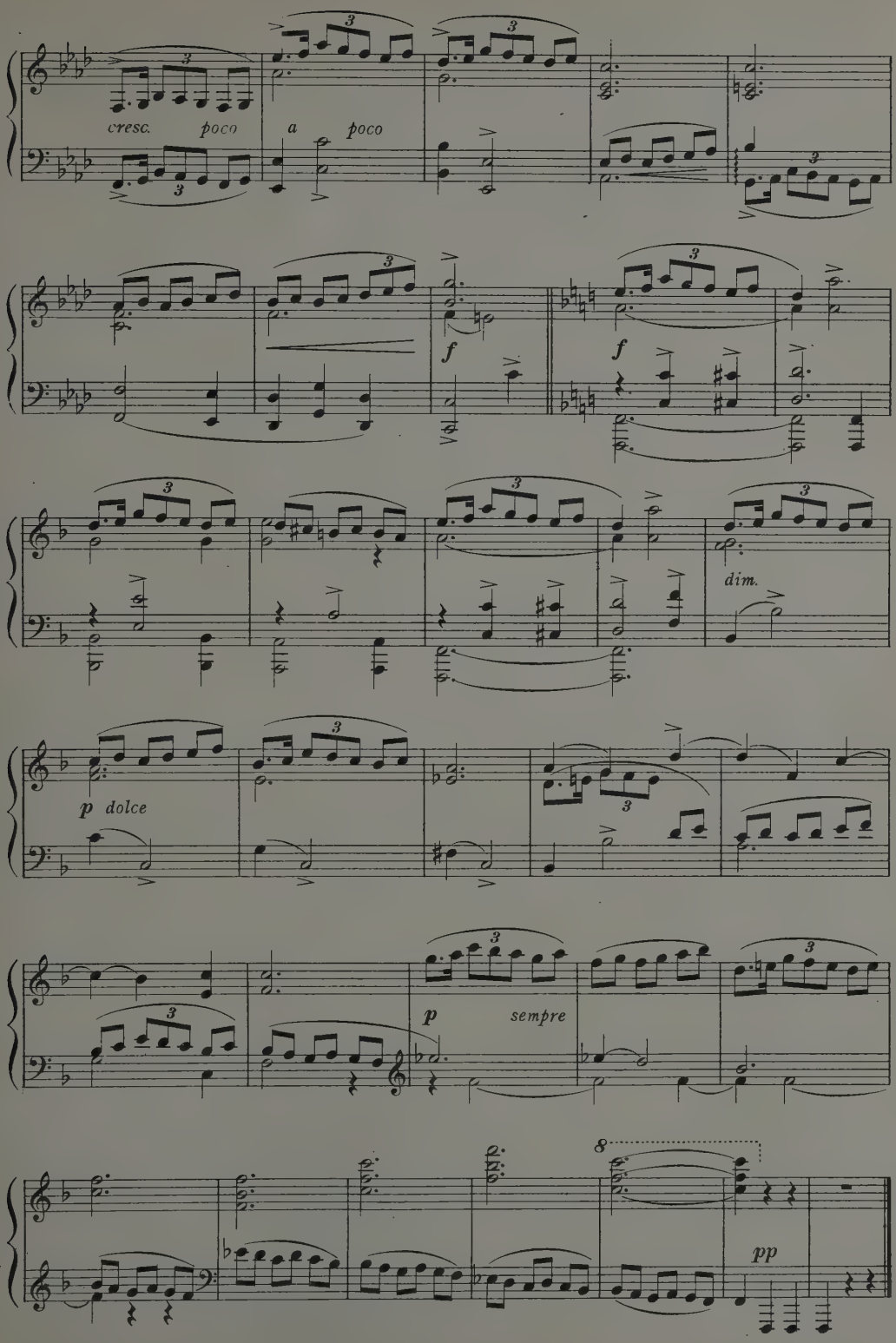
A. BORODINE.

Tempo di menuetto.



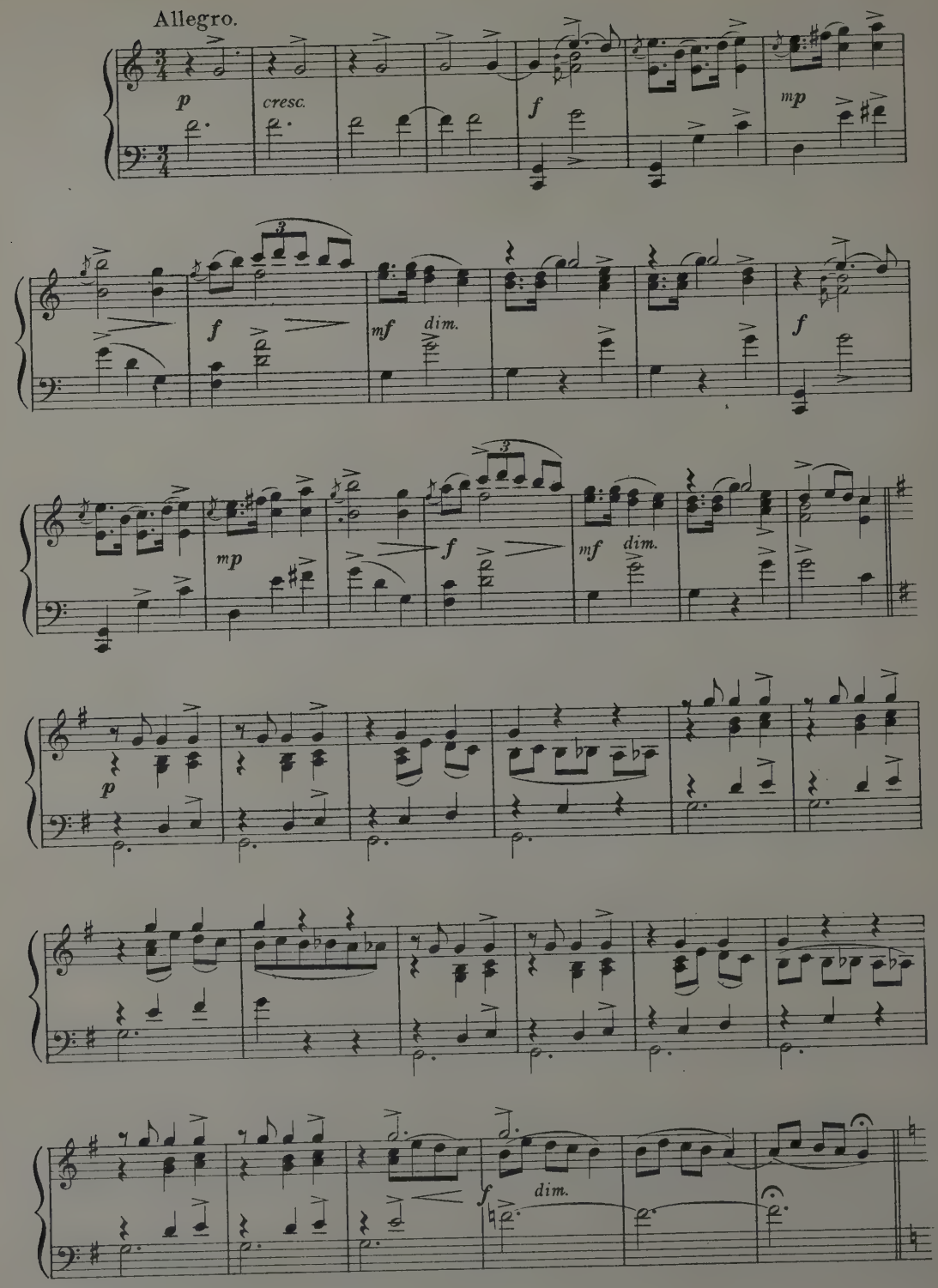

f
dim.
p dolce
p sempre
dim.
8
pp

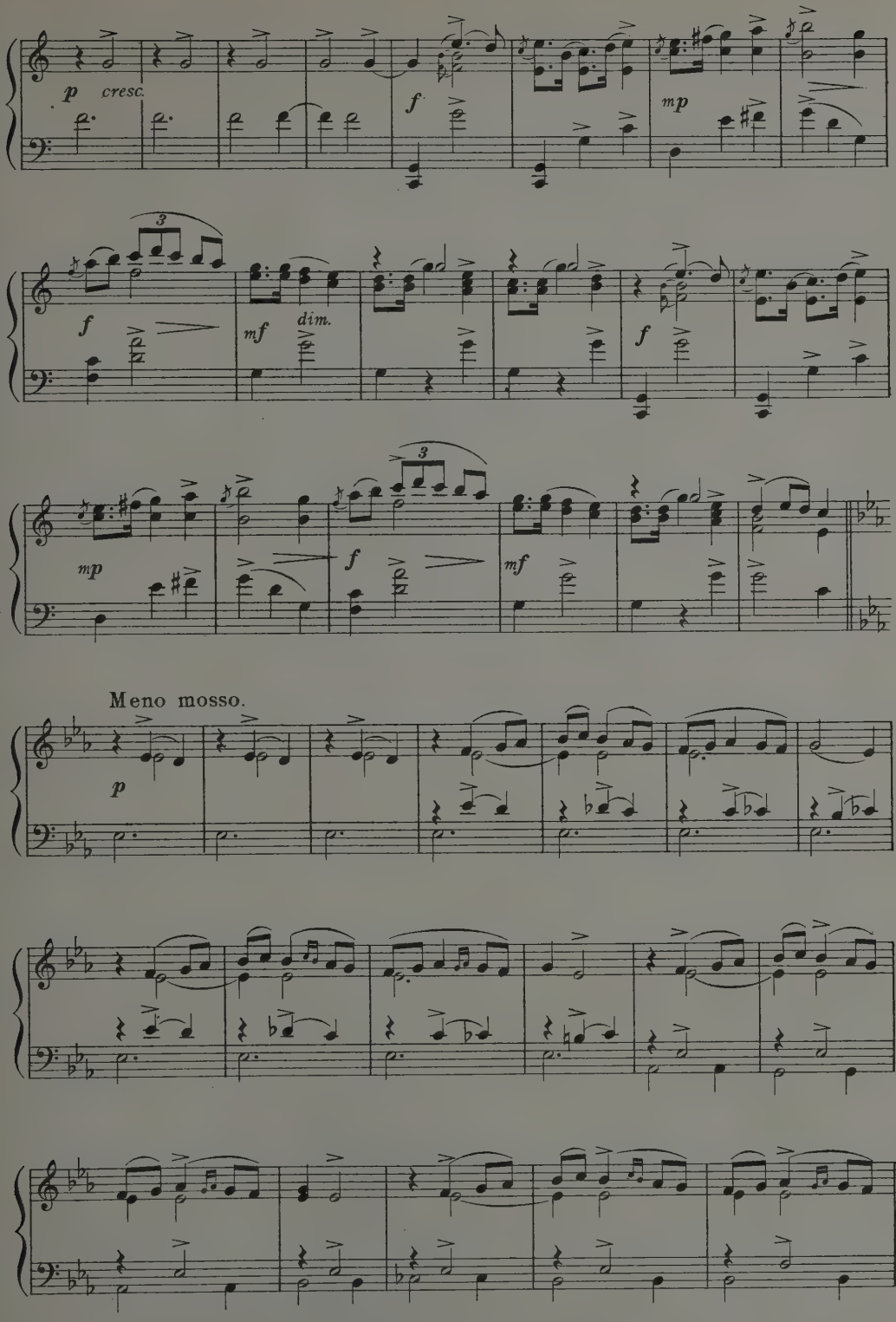

un poco meno mosso
p
pp
rall.
Tempo I.
p

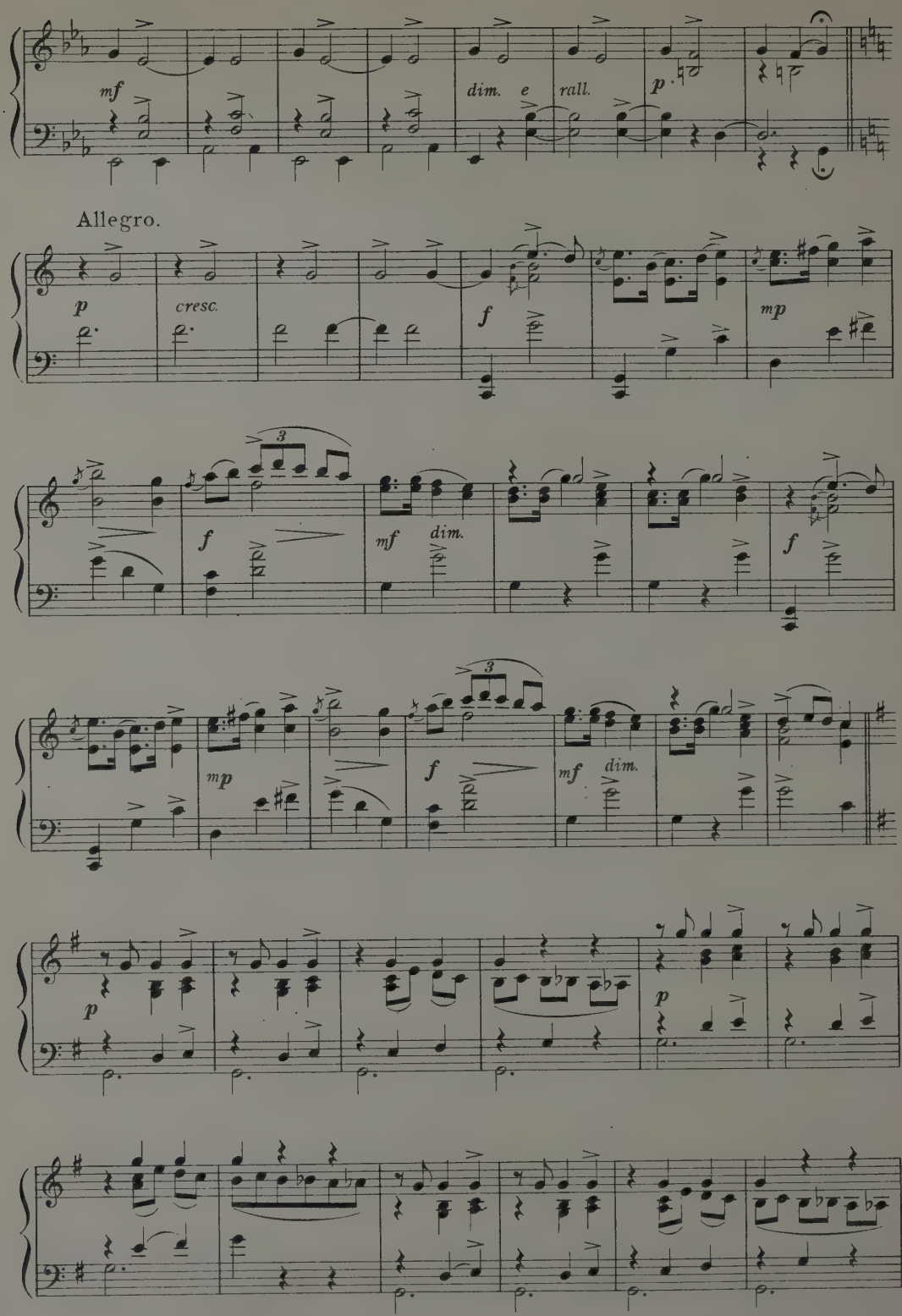

cresc. poco a poco
f
f
dim.
p dolce
p sempre
8
pp

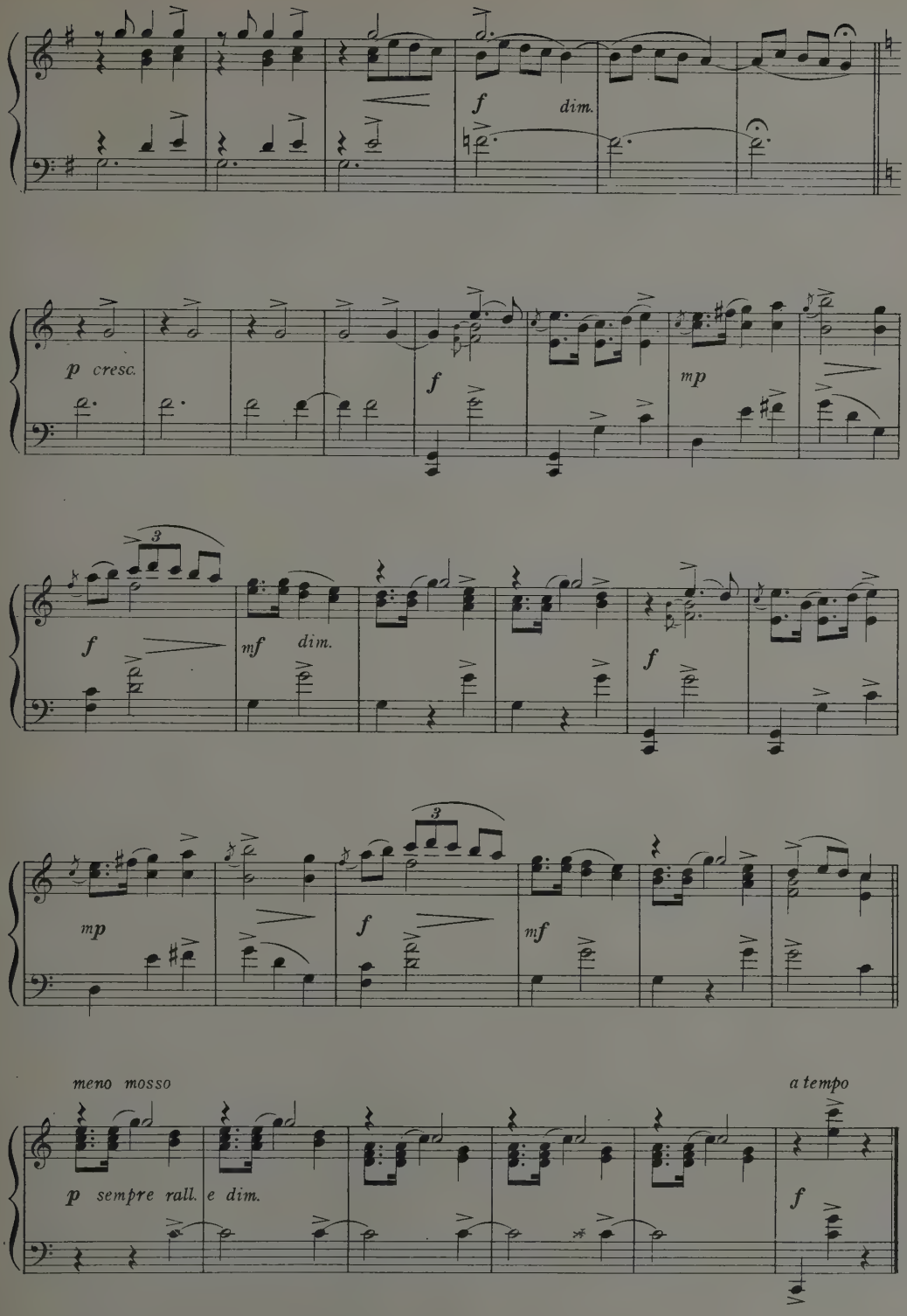
Mazurka.

A. BORODINE.



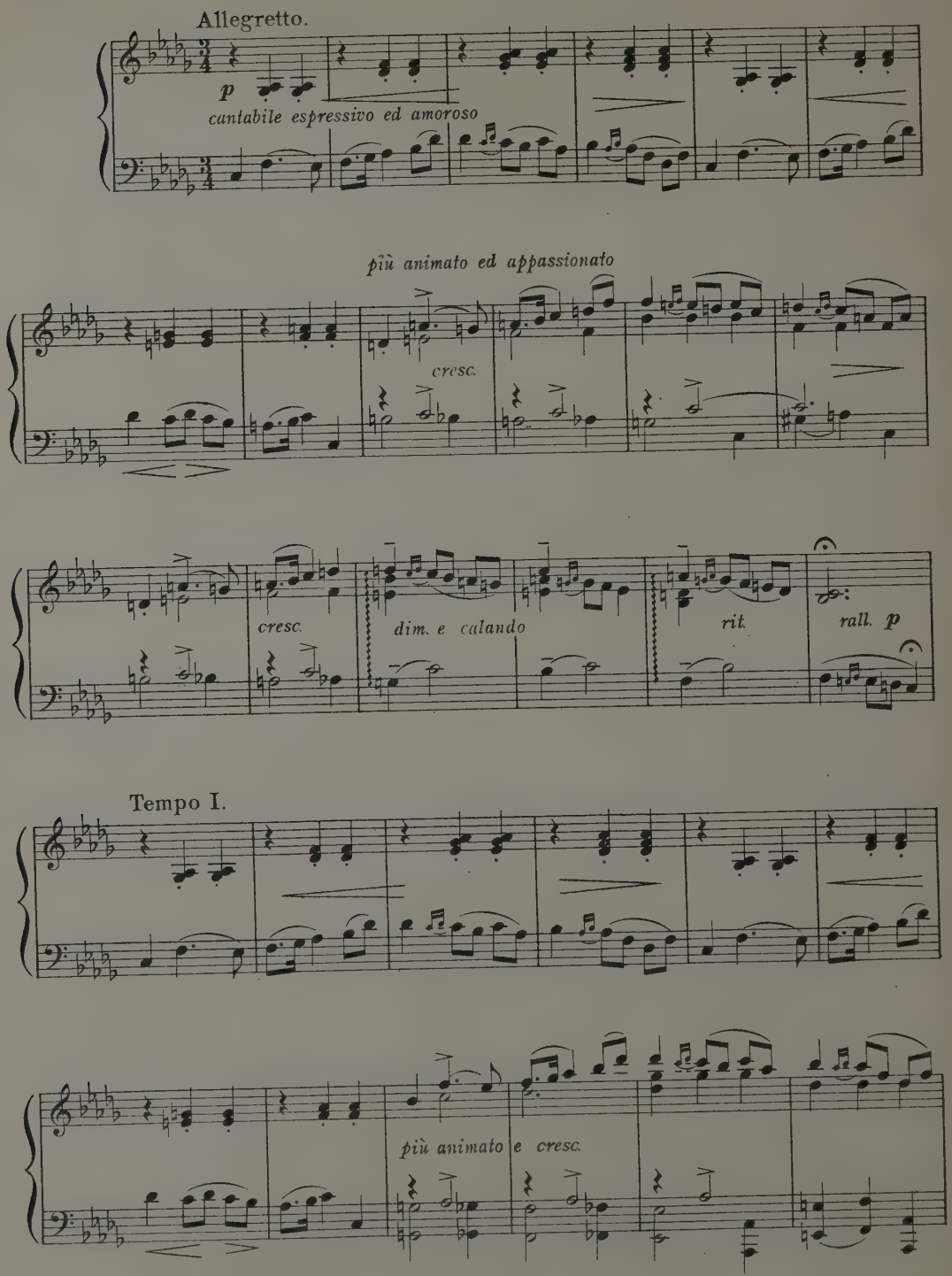

p cresc.
f
mp
3
f
mf dim.
f
mp
3
f
mf
Meno mosso.
p

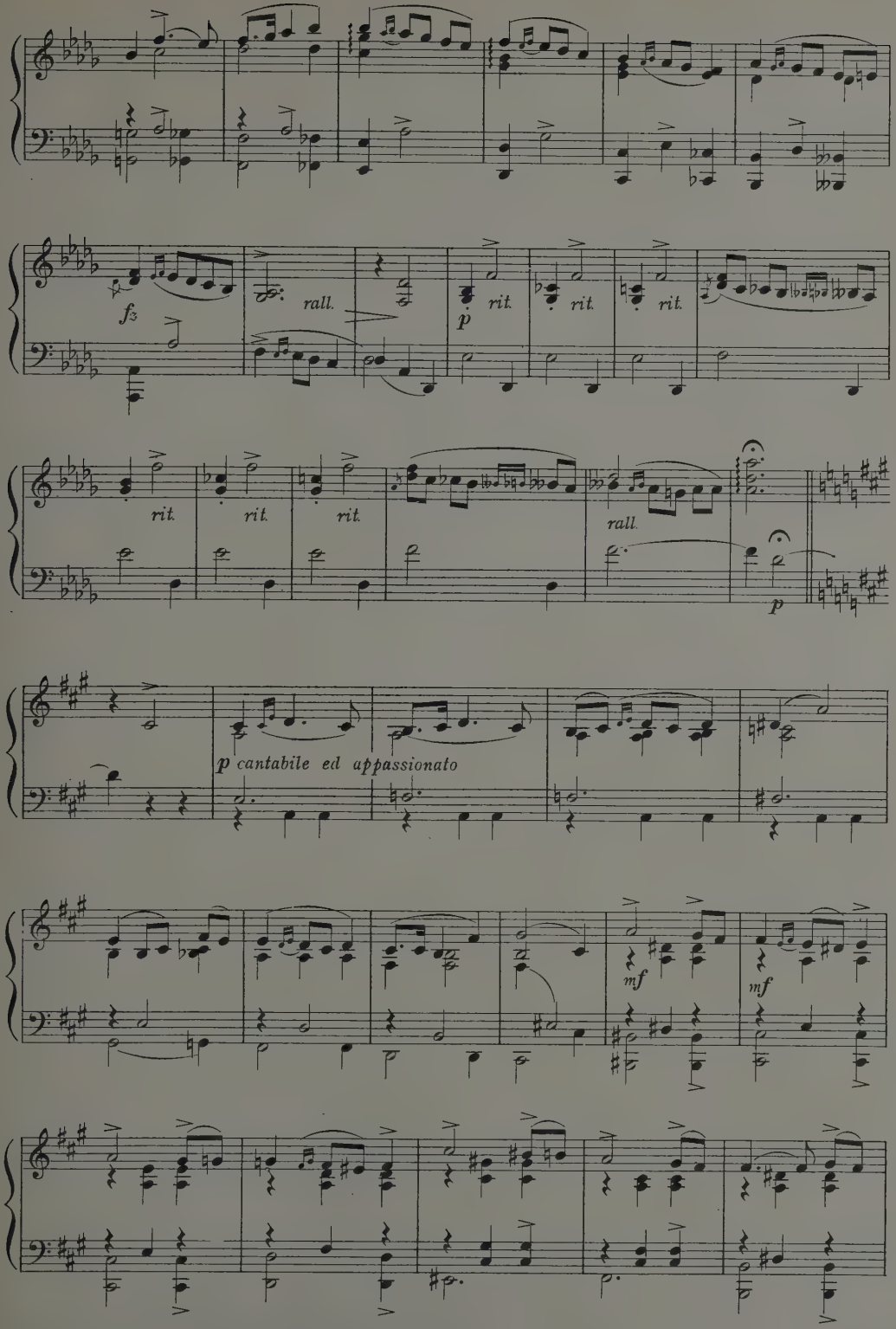

mf
dim. e rall.
p
Allegro.
p
cresc.
f
mp
f
mf dim.
f
mp
f
mf dim.
p
p

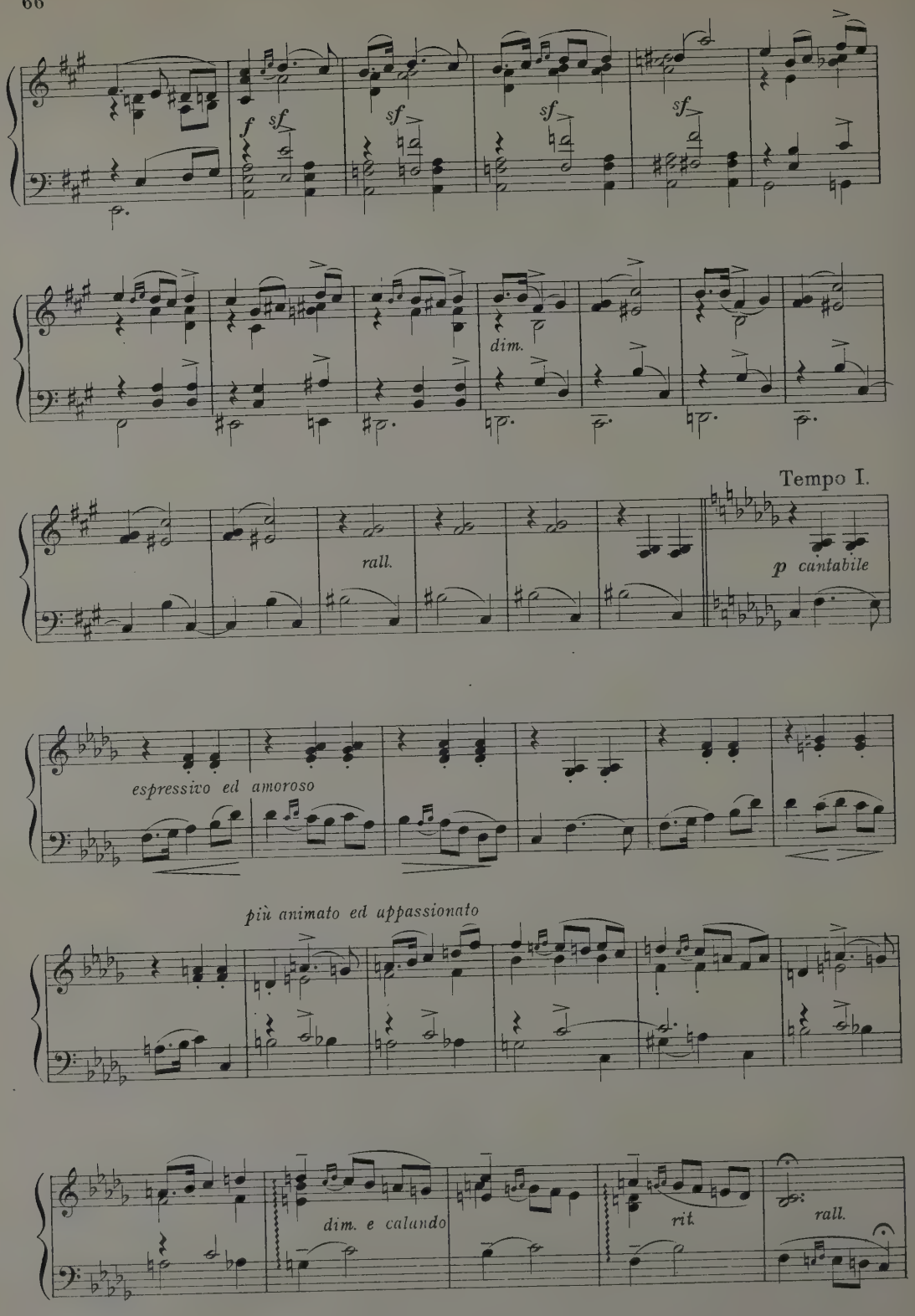

f dim.
p cresc.
f
mp
3
f
mf dim.
f
3
mp
f
mf
meno mosso
a tempo
p sempre rall. e dim.
f

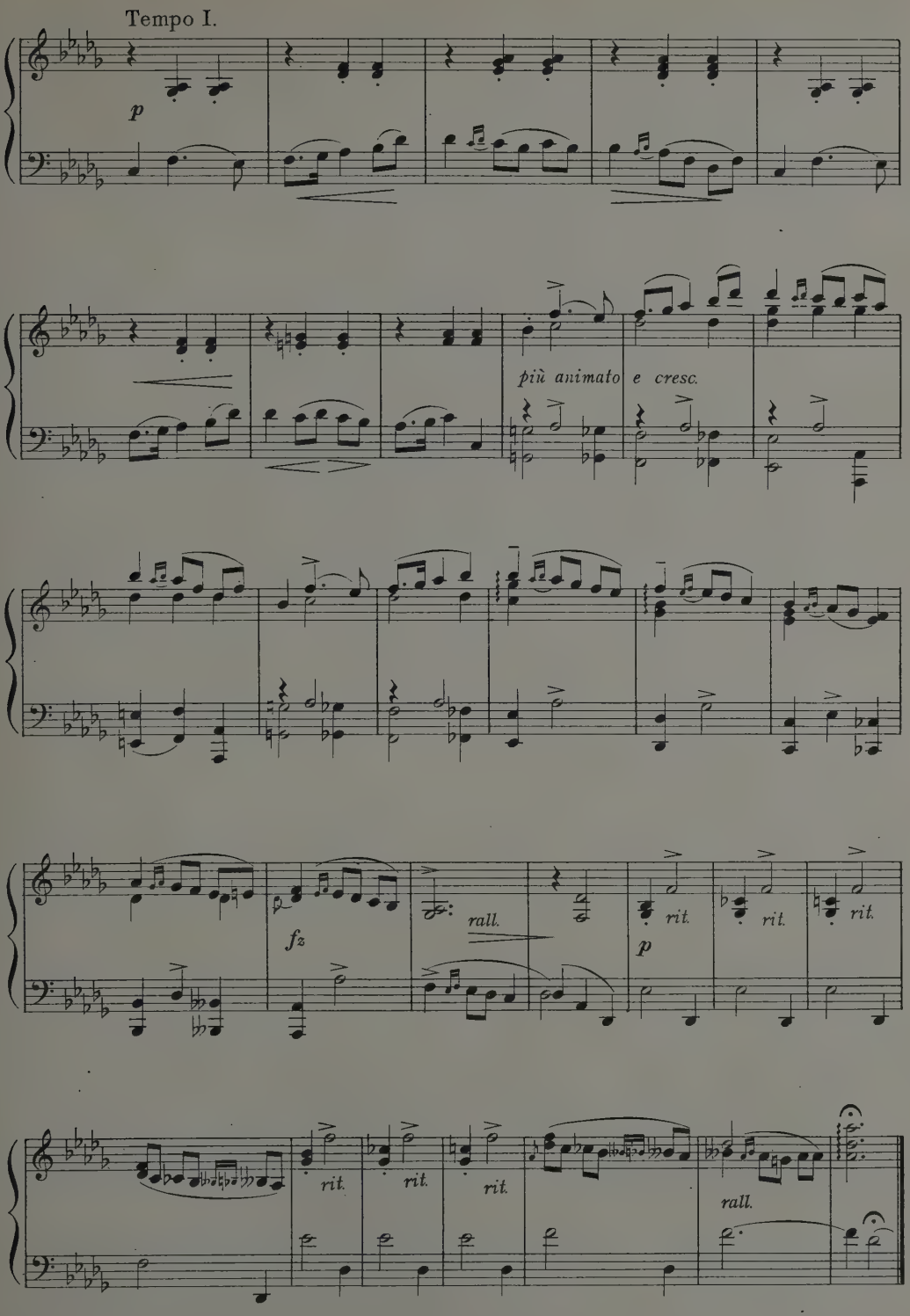
Mazurka.

A. BORODINE.



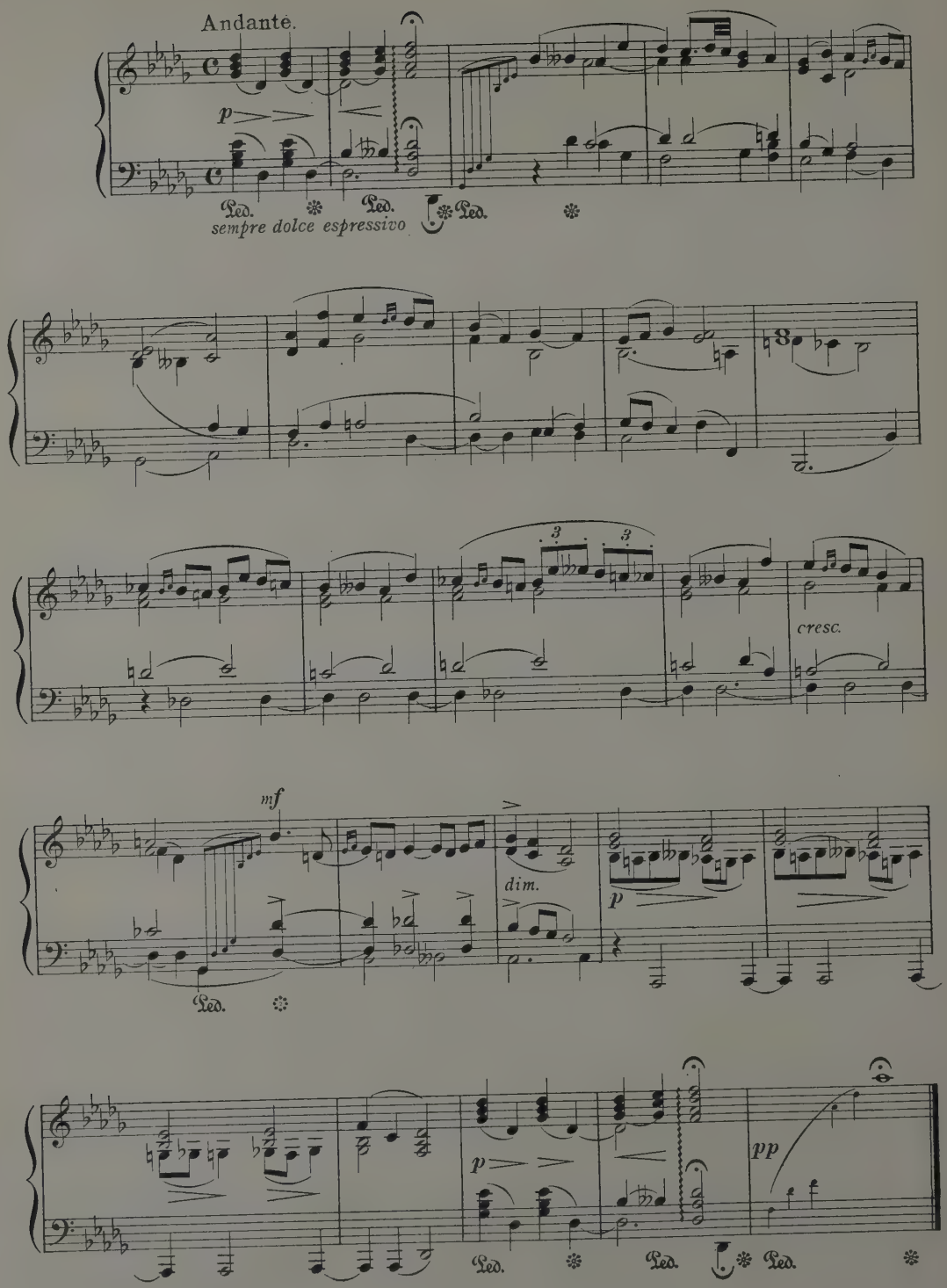

fz
rall.
p
rit.
rit.
rit.
rit.
rit.
rit.
rall.
p
p cantabile ed appassionato
mf
mf


f sf
sf
sf
sf
dim.
Tempo I.
rall.
p cantabile
espressivo ed amoroso
più animato ed appassionato
dim. e calando
rit.
rall.


Tempo I.
p
più animato e cresc.
fz
rall.
rit.
p
rit.
rit.
rit.
rit.
rit.
rit.
rall.

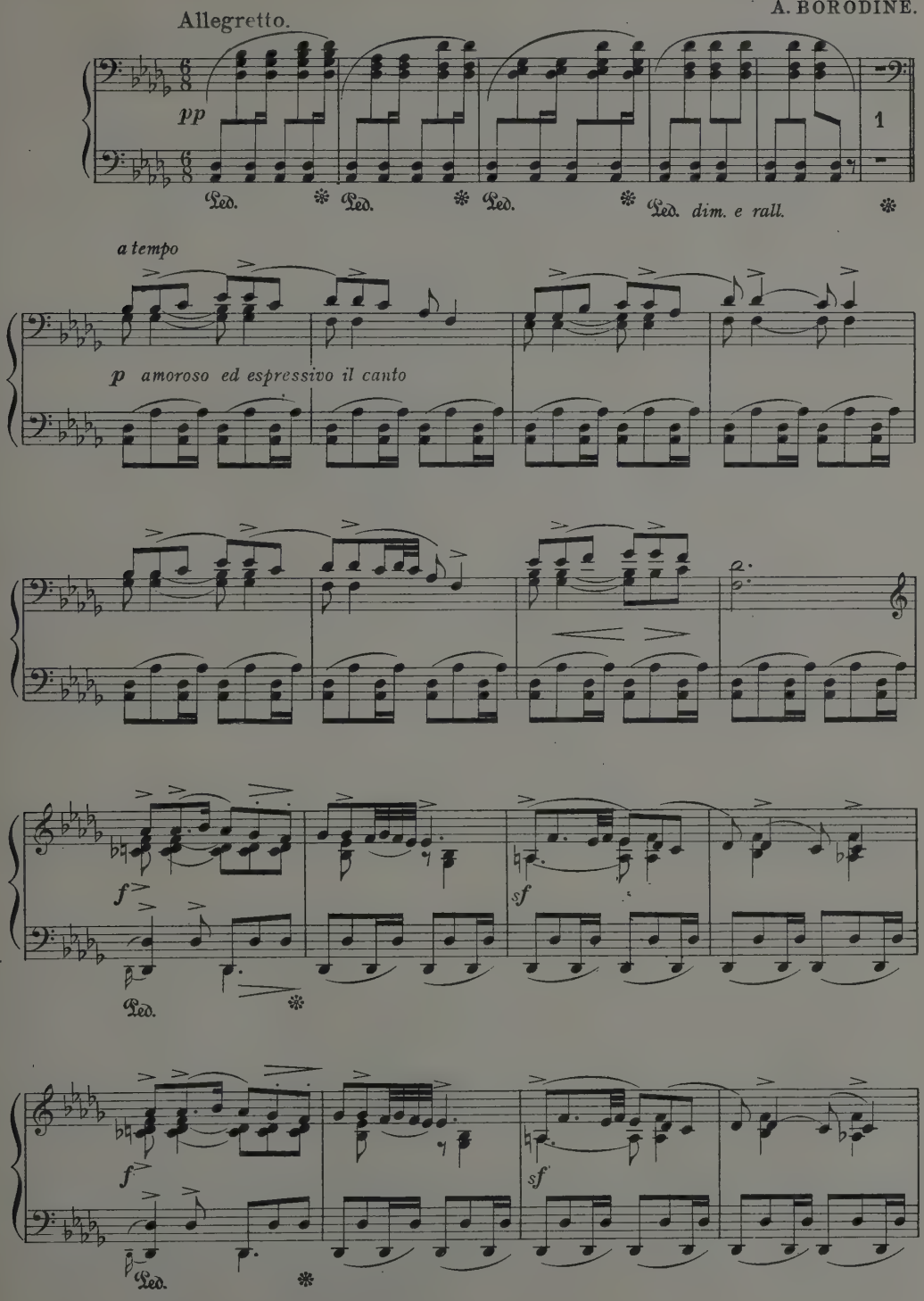
Rêverie.

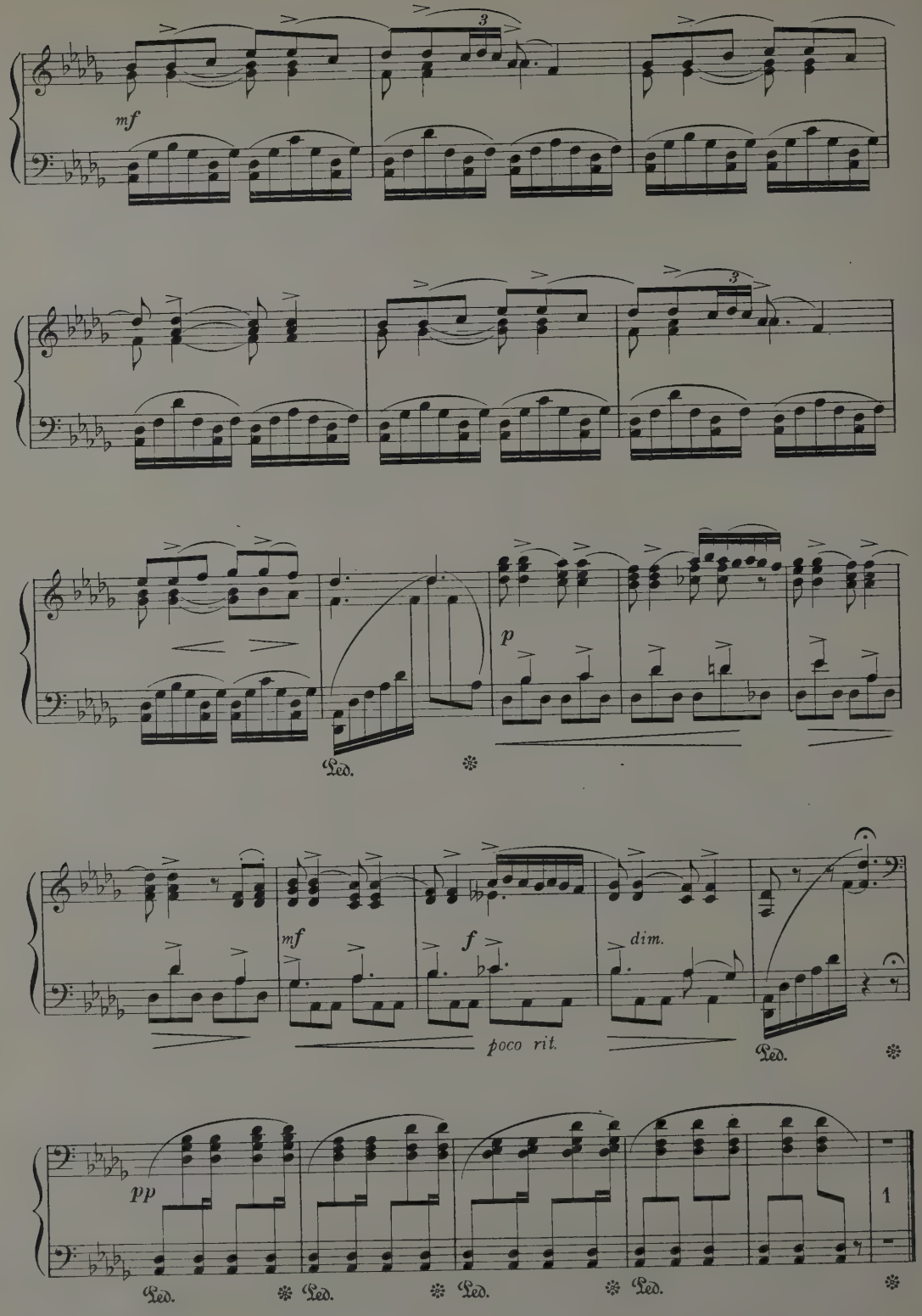
A. BORODINE.



Sérénade.

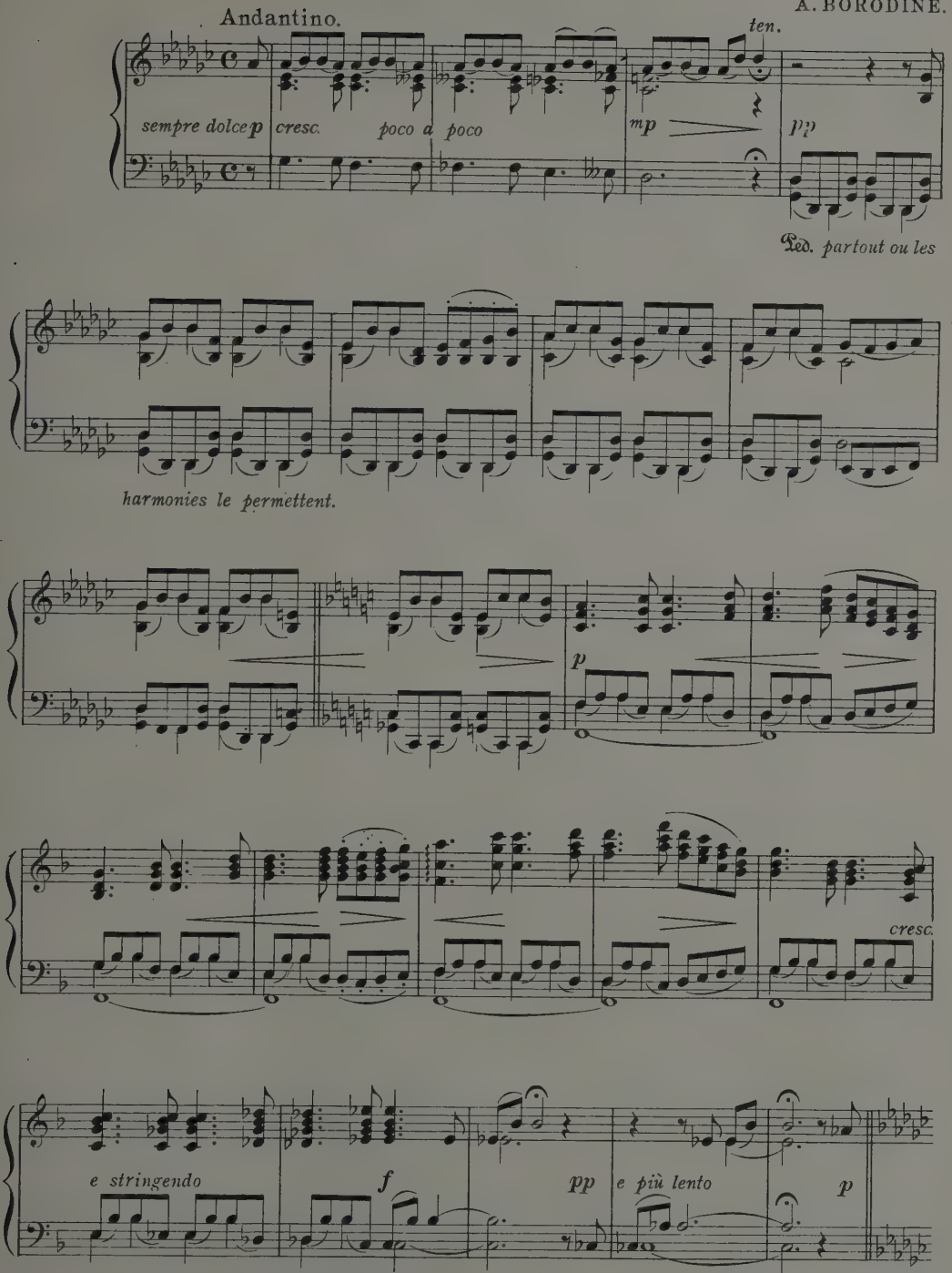
A. BORODINE.

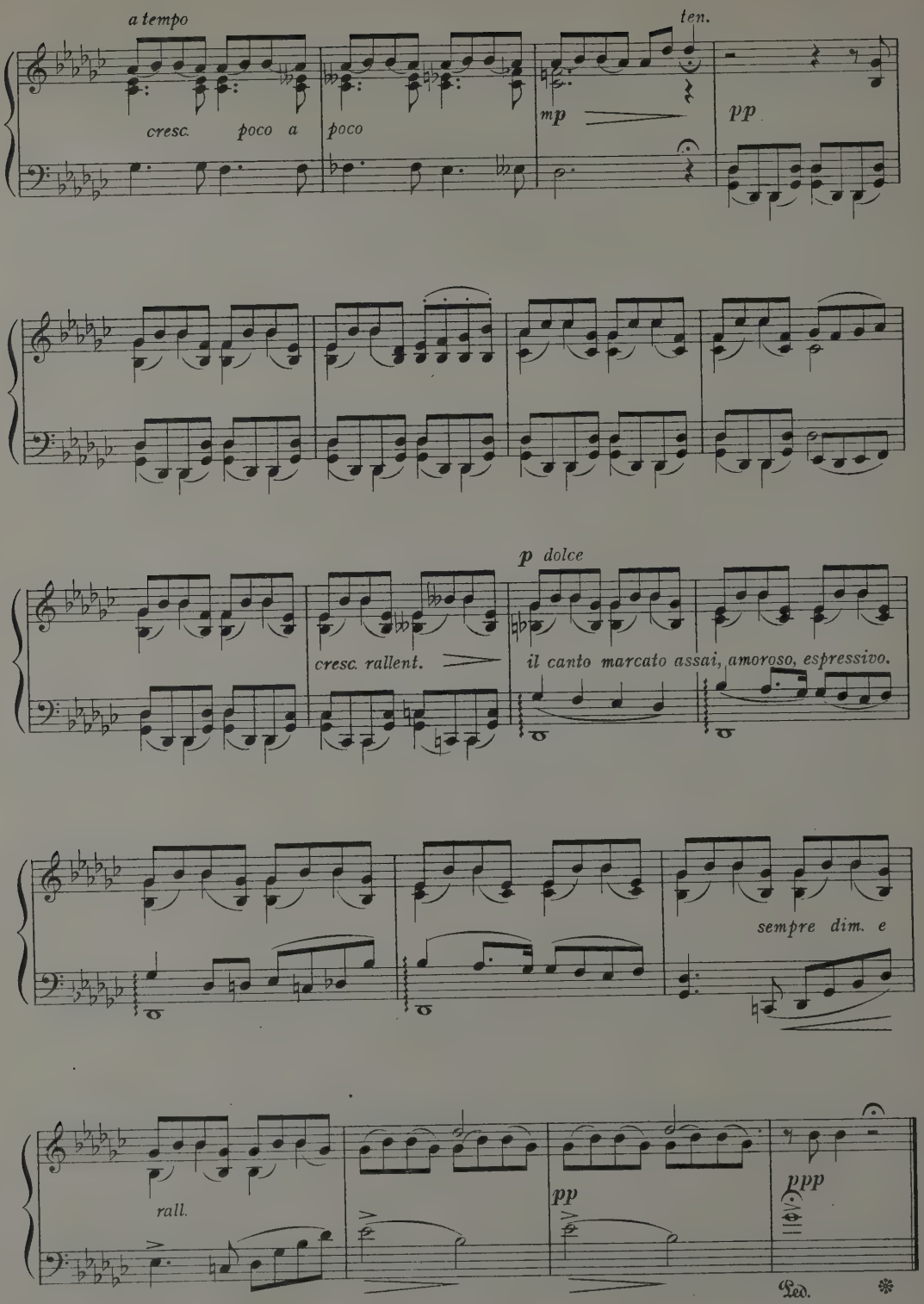



mf
3
3
p
Ped.
mf
f
dim.
poco rit.
Ped.
pp
1
Ped.
Ped.
Ped.
Ped.

Nocturne.

A. BORODINE.



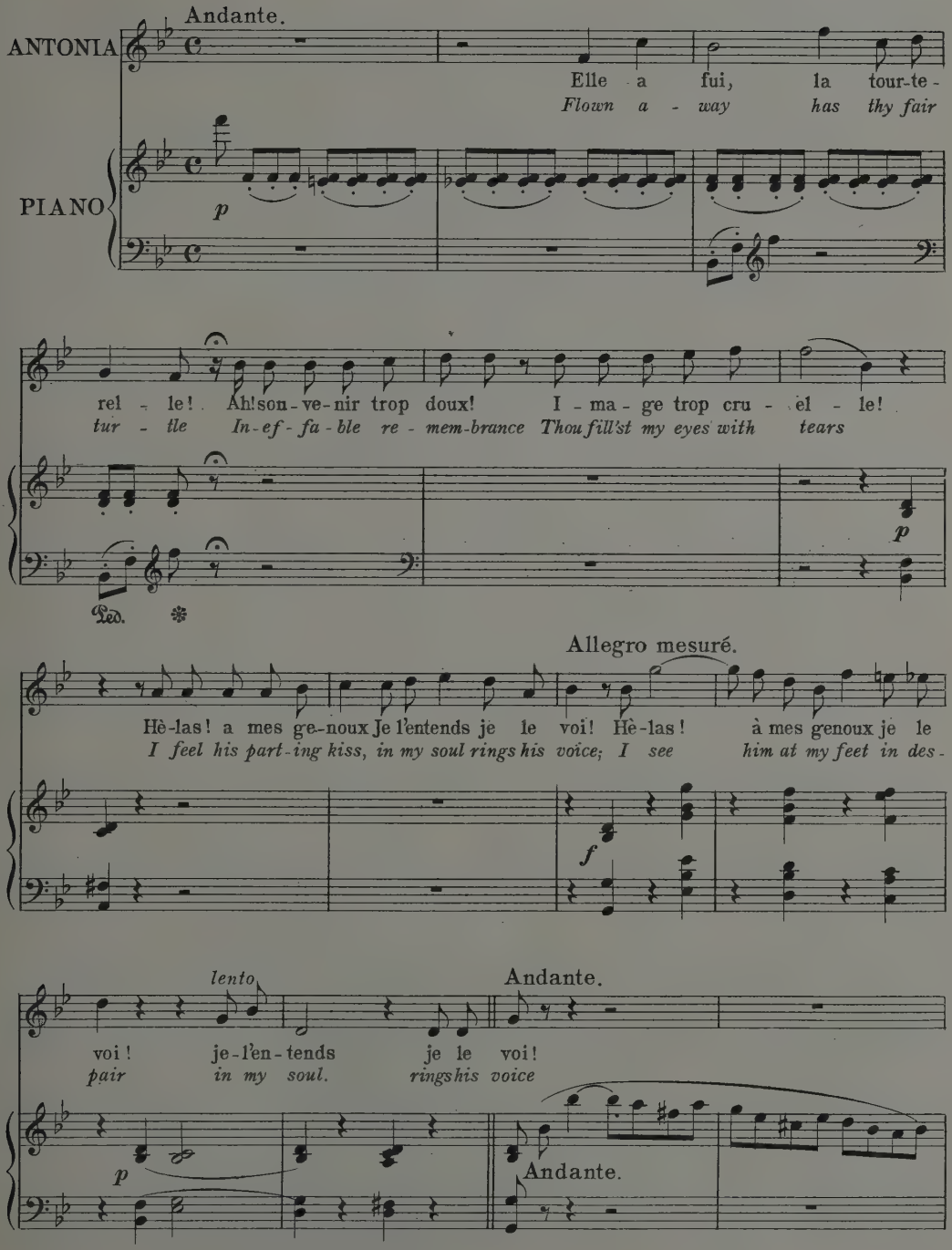

a tempo
ten.
cresc. poco a poco
mp
pp
p dolce
cresc. rallent.
il canto marcato assai, amoroso, espressivo.
sempre dim. e
rall.
pp
ppp
Ped.

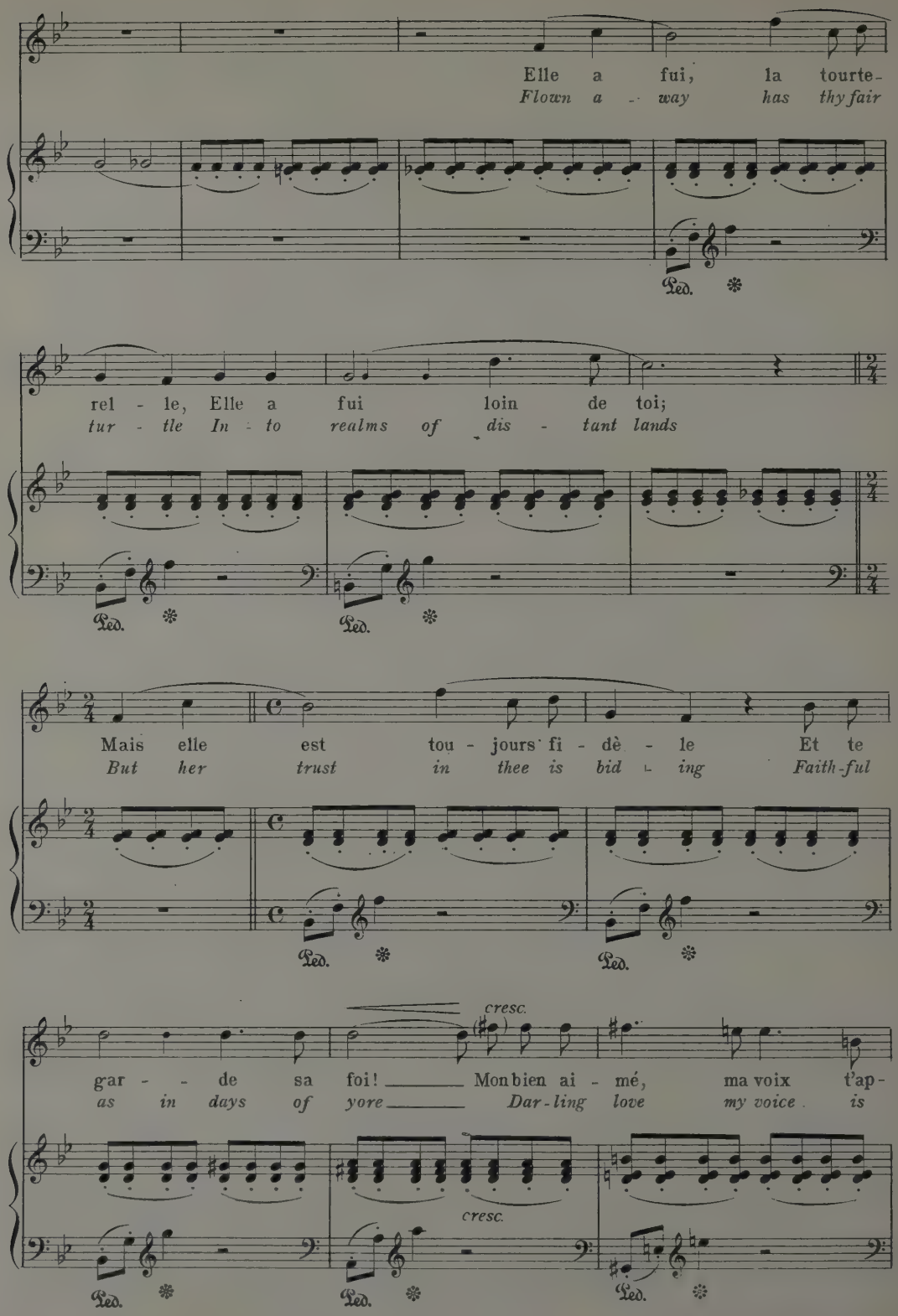
Romance

from

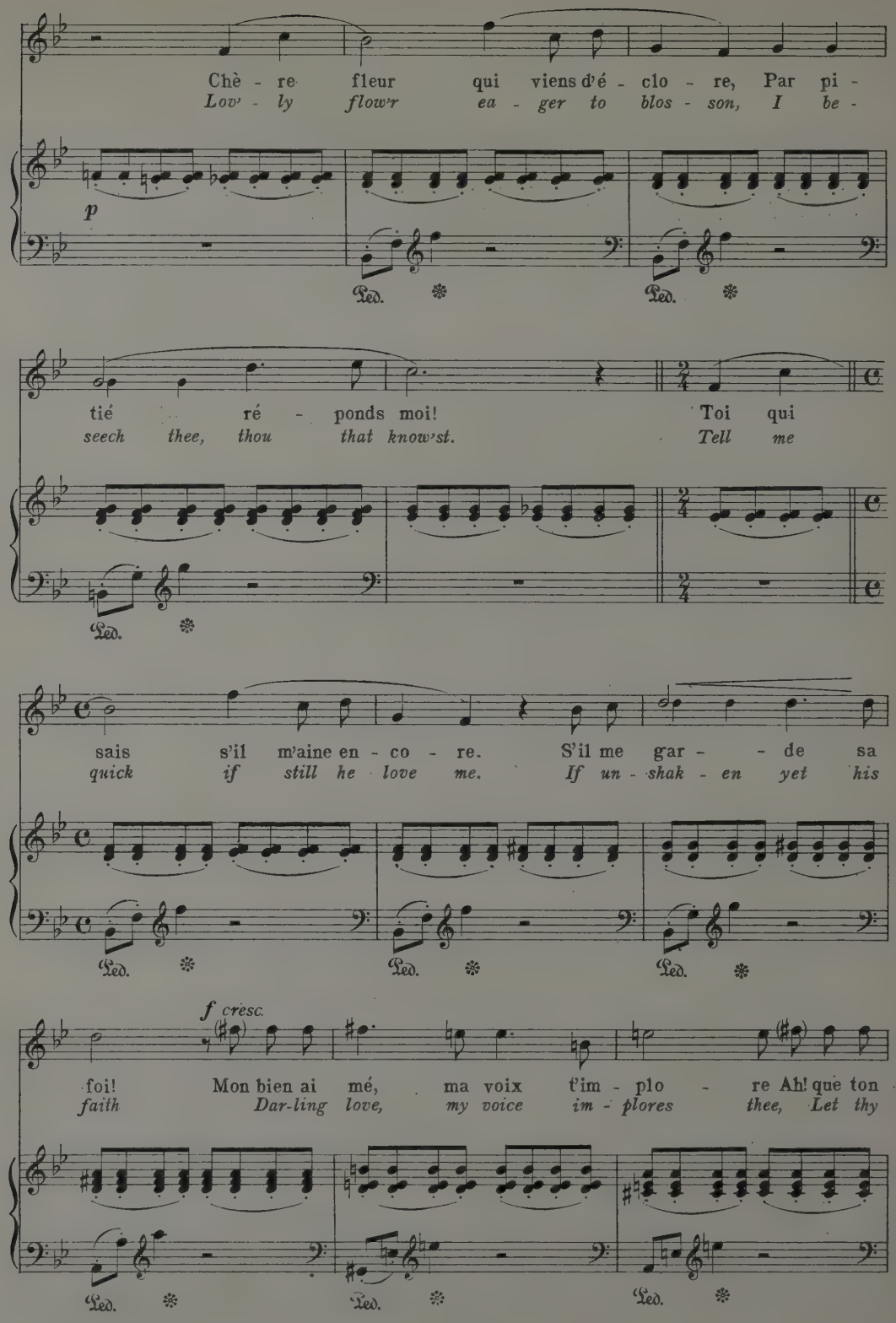
CONTES D'HOFFMANN

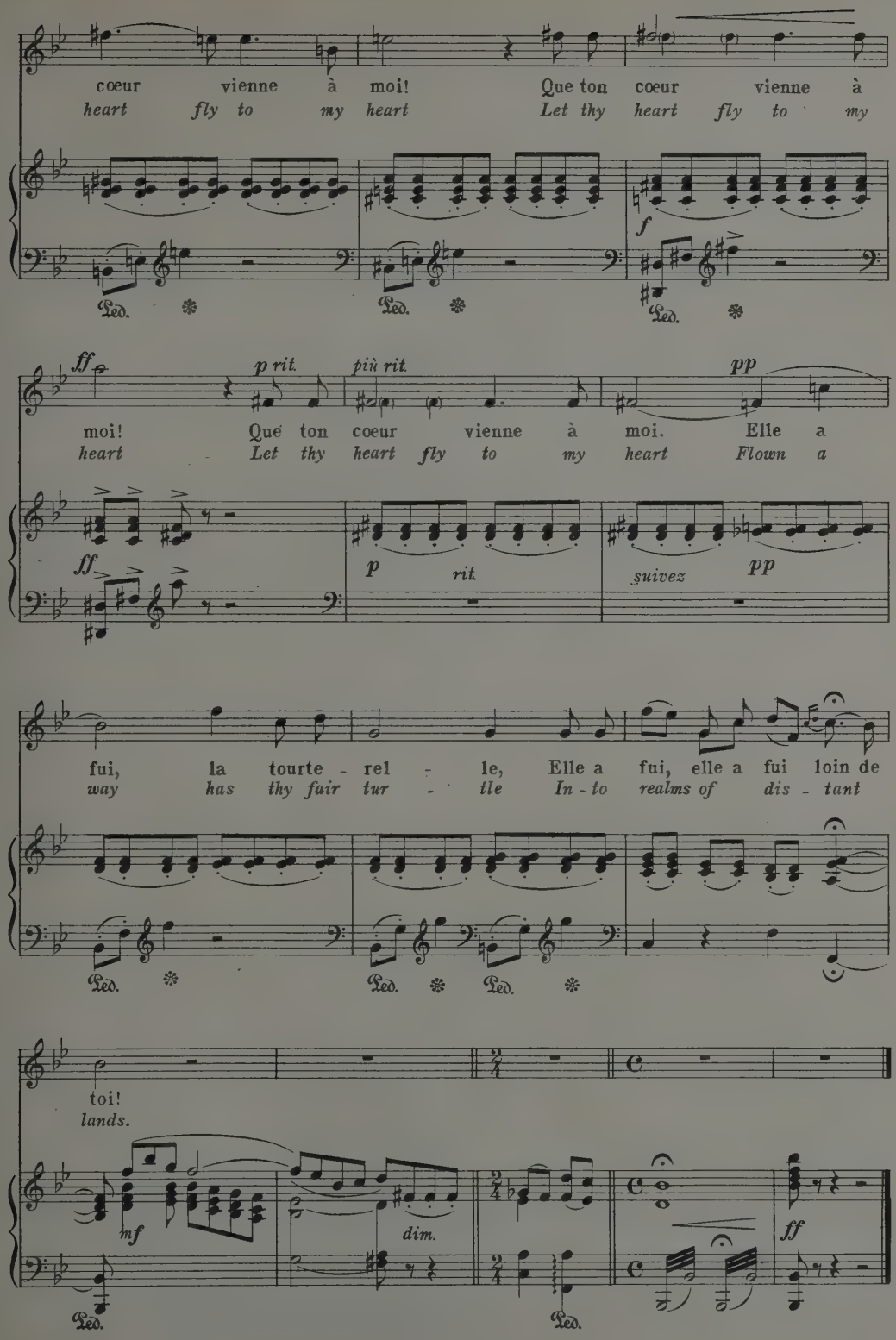
J. OFFENBACH


Andante.
ANTONIA
Elle a fui, la tour-te-
Flown a - way has thy fair
PIANO
p
rel - le! Ah! son-ve-nir trop doux! I - ma - ge trop cru - el - le!
tur - tle In-ef - fa - ble re - mem-brance Thou fill'st my eyes with tears
p
Ped.
Allegro mesuré.
Hè-las! a mes ge-noux Je l'entends je le voi! Hè-las! à mes genoux je le
I feel his part-ing kiss, in my soul rings his voice; I see him at my feet in des-
f
lento
Andante.
voi! je-l'en-tends je le voi!
pair in my soul. rings his voice
p
Andante.


Elle a fui, la tourte-
Flown a - way has thy fair
Ped.
rel - le, Elle a fui loin de toi;
tur - tle In - to realms of dis - tant lands
Ped.
Ped.
Mais elle est tou - jours fi - dè - le Et te
But her trust in thee is bid - ing Faith-ful
Ped.
Ped.
cresc.
gar - - de sa foi! Mon bien ai - mé, ma voix t'ap-
as in days of yore Dar-ling love my voice is
cresc.
Ped.
Ped.
Ped.

pel - - le Qui tout mon cœur est à toi! Tout mon
call - ing For the heart that owns my heart For the
cœur est à toi! Tout mon cœur est a
heart that owns my heart For the heart that owns my
rit.
toi! Elle a fui la tour-te - rel - - le, Elle a
heart; Flown a - way has thy fair tur - - tle In - to
suivez.
fui, elle a fui loin de toi!
realms of dis - tant lands
dim.


Chè - re fleur qui viens d'é - clo - re, Par pi -
Lov' - ly flow'r ea - ger to blos - son, I be -
p
Led.
tié ré - ponds moi! Toi qui
seech thee, thou that know'st. Tell me
sais s'il m'aine en - co - re. S'il me gar - - de sa
quick if still he love me. If un - shak - en yet his
f cresc.
foi! Mon bien ai mé, ma voix t'im - plo - re Ah! que ton
faith Dar-ling love, my voice im - plores thee, Let thy


cœur vienne à moi! Que ton cœur vienne à
heart fly to my heart Let thy heart fly to my
f
Ped. Ped. Ped.
ff p rit. più rit. pp
moi! Que ton cœur vienne à moi. Elle a
heart Let thy heart fly to my heart Flown a
ff p rit suivez pp
fui, la tourte - rel - le, Elle a fui, elle a fui loin de
way has thy fair tur - tle In - to realms of dis - tant
Ped. Ped. Ped.
toi!
lands.
mf dim. ff
Ped. Ped.

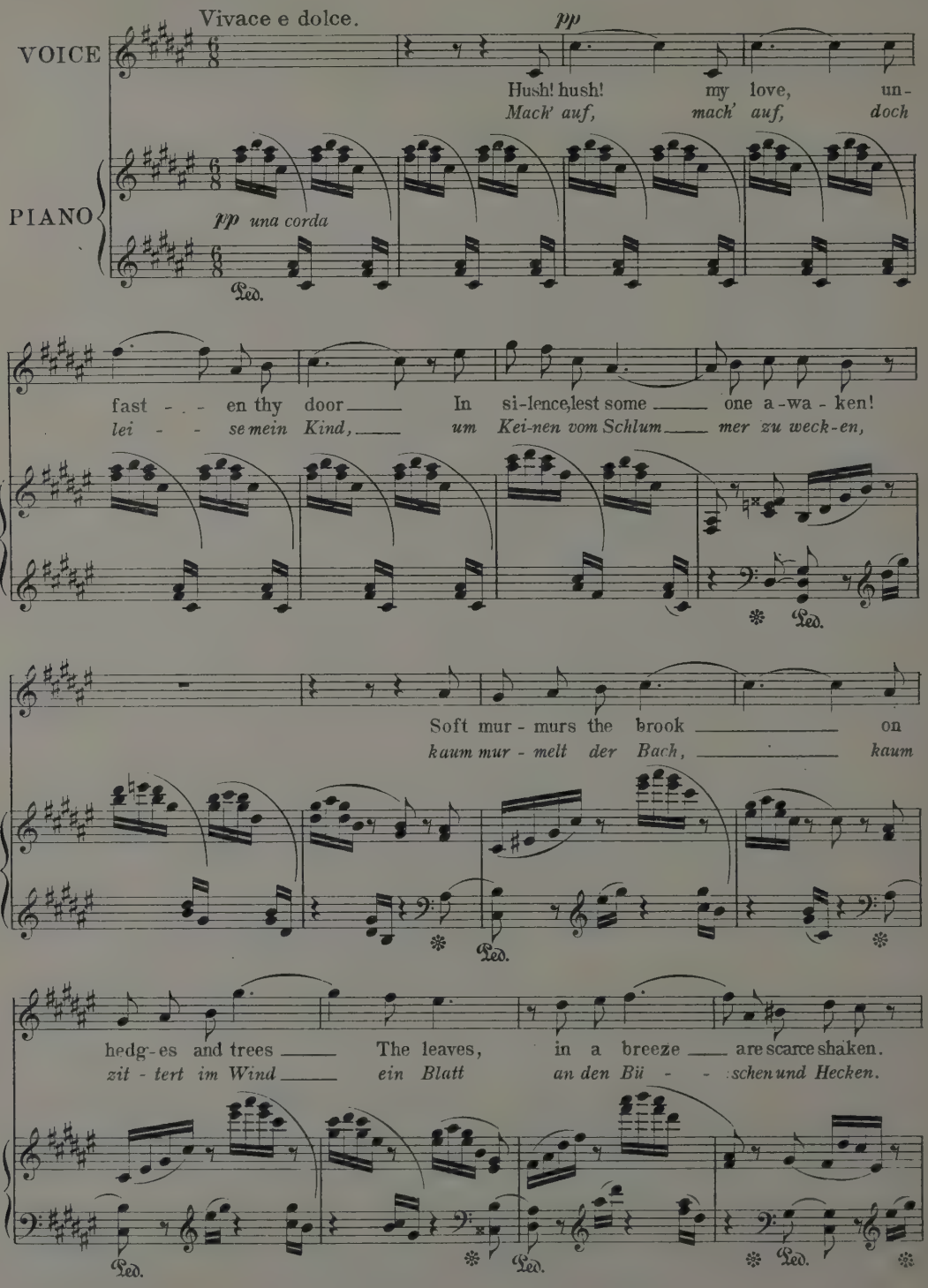
Serenade.

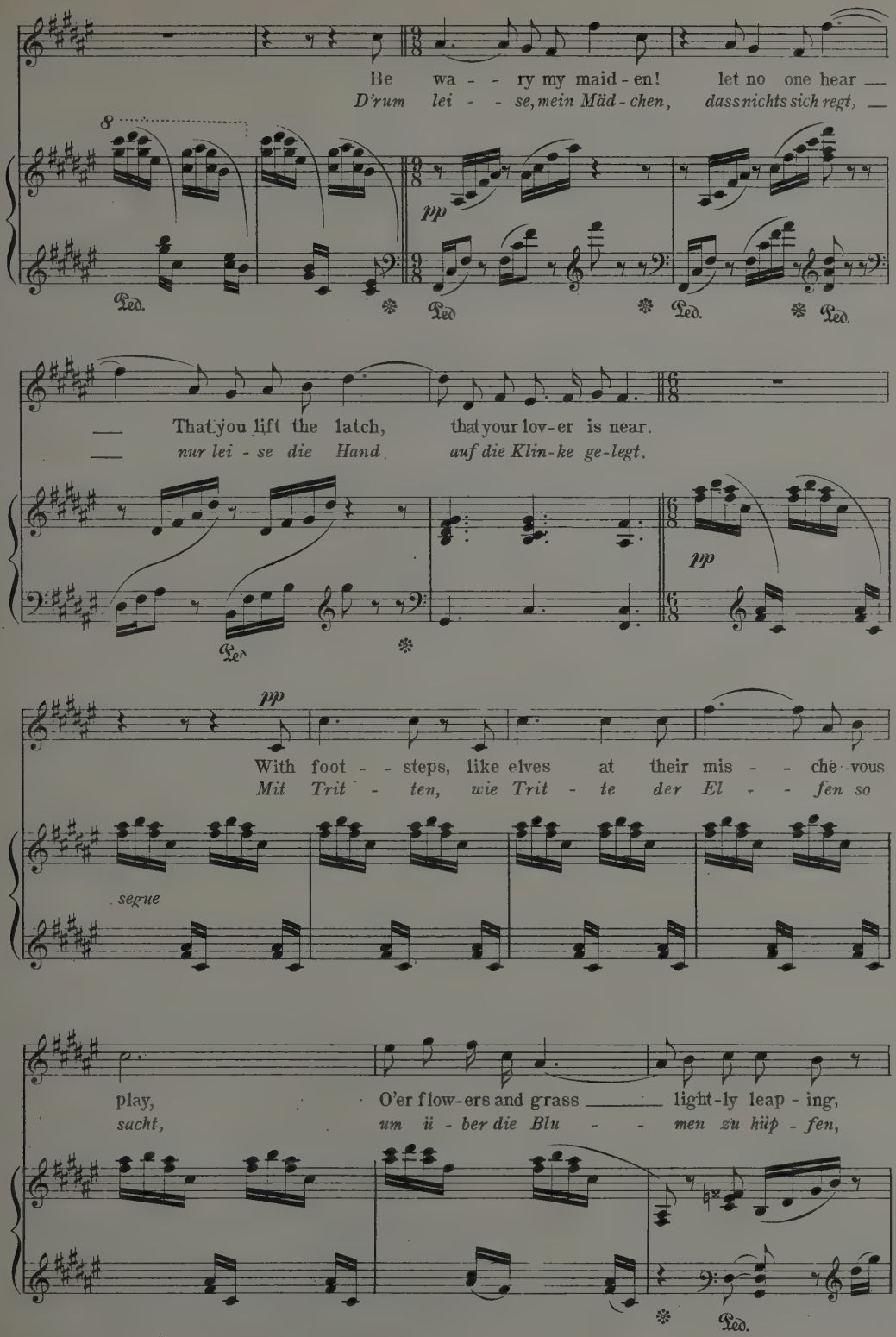
STÄNDCHEN.

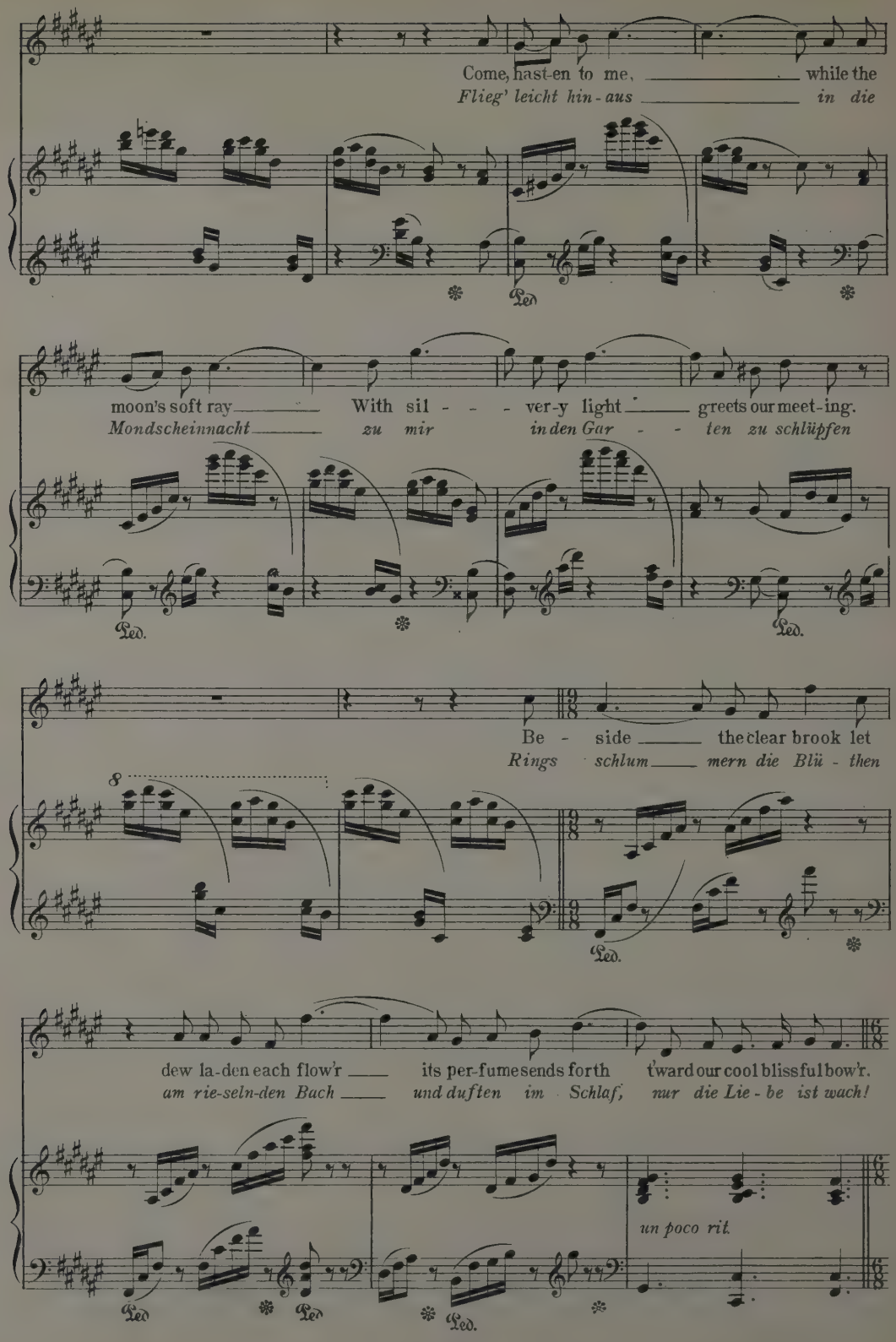
A. F. von Schack.

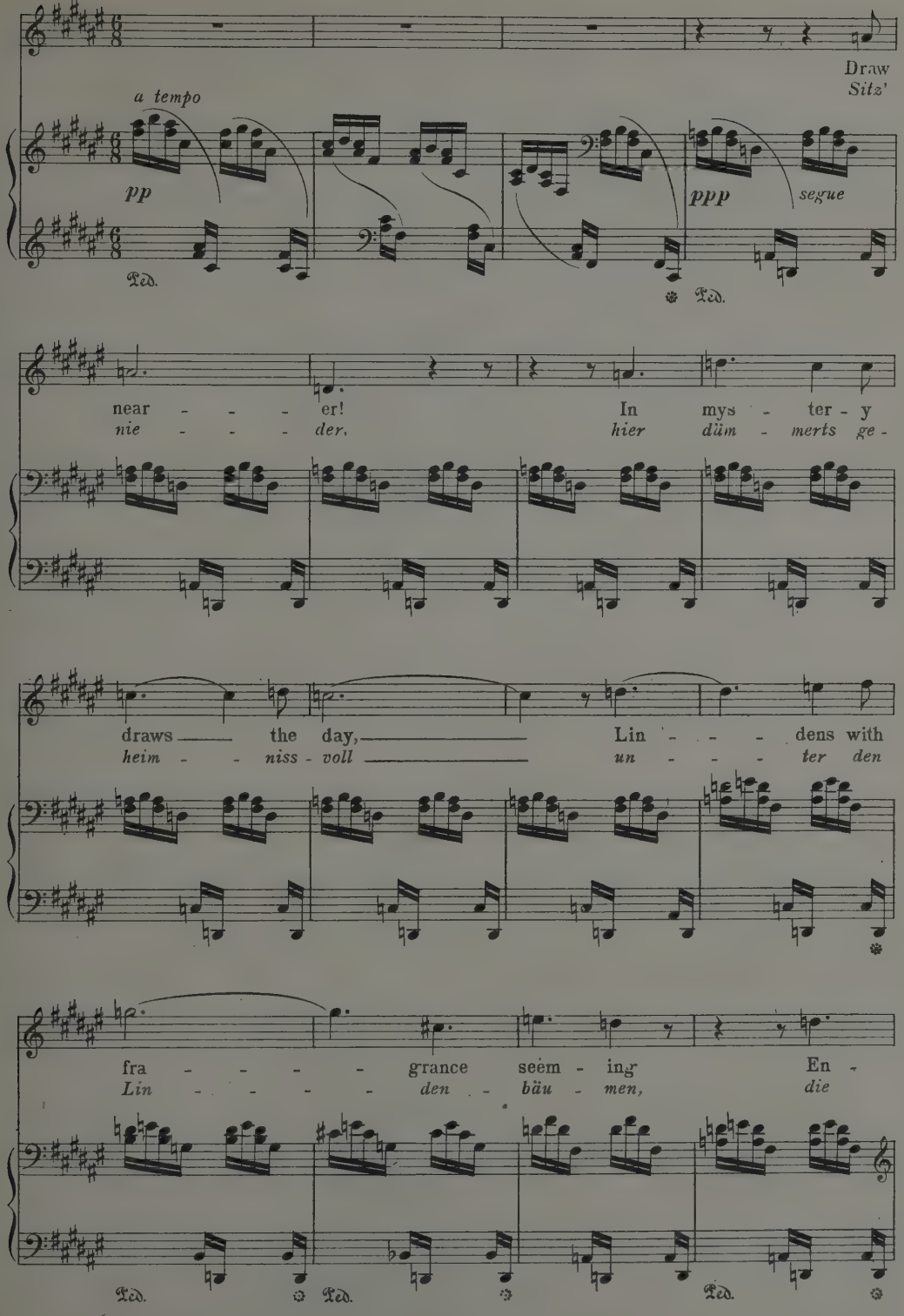
English adaptation by ALEX. BLAESS

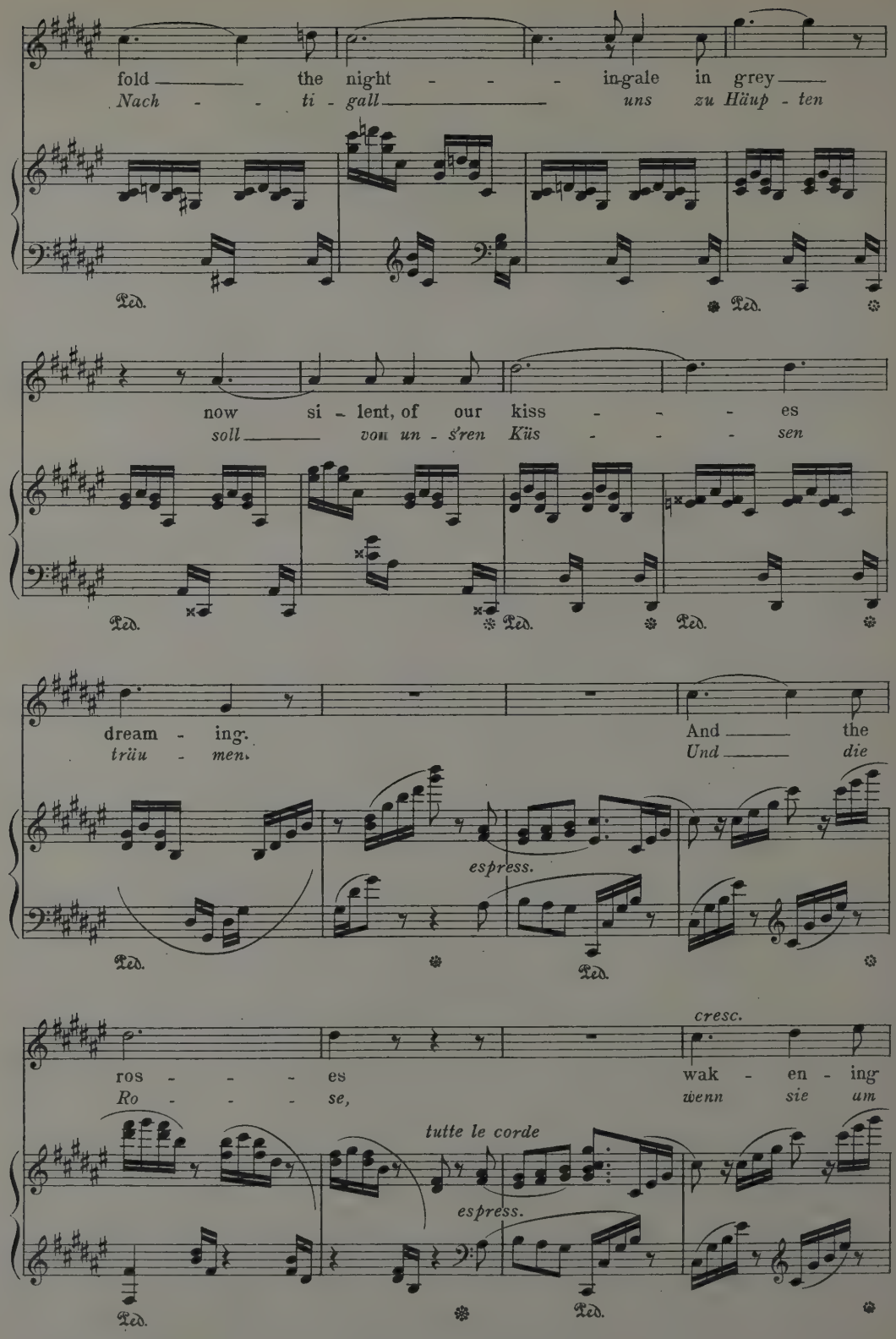
RICHARD STRAUSS.

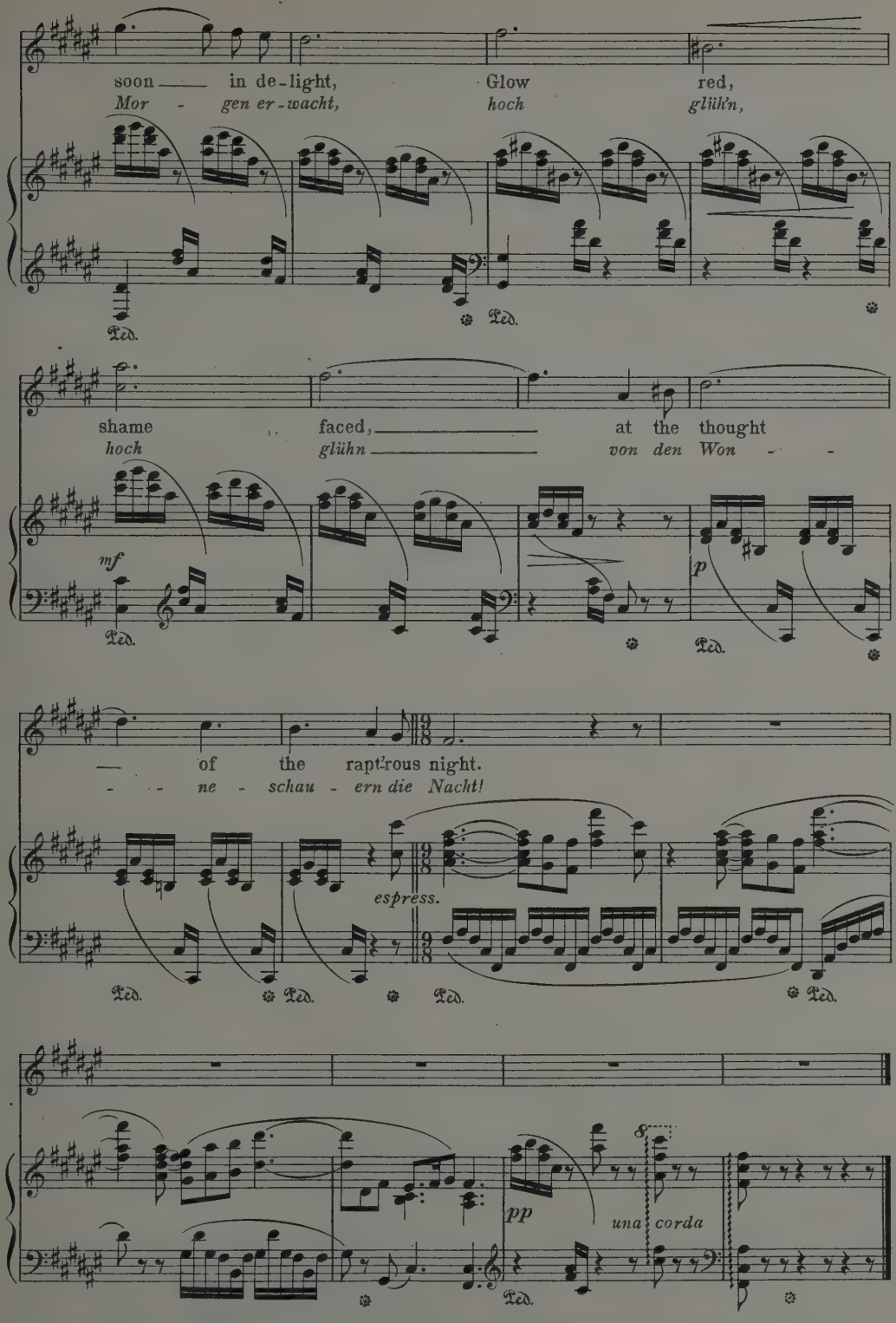

Vivace e dolce.
pp
VOICE
PIANO
Hush! hush! my love, un-
Mach' auf, mach' auf, doch
pp una corda
Ped.
fast - - - en thy door In si-lence, lest some one a-wa - ken!
lei - - - se mein Kind, um Kei-nen vom Schlum - mer zu weck-en,
Ped.
Soft mur - murs the brook on
kaum mur - melt der Bach, kaum
Ped.
hedg-es and trees The leaves, in a breeze are scarce shaken.
zit - tert im Wind ein Blatt an den Bü - - schen und Hecken.
Ped.
Ped.
Ped.


Be wa - - ry my maid - en! let no one hear —
D'rum lei - - se, mein Mäd - chen, dass nichts sich regt, —
8
pp
Ped.
That you lift the latch, that your lov - er is near.
nur lei - se die Hand auf die Klin - ke ge - legt.
pp
With foot - - steps, like elves at their mis - - che - vous
Mit Trit - ten, wie Trit - te der El - - fen so
segue
play, O'er flow - ers and grass light - ly leap - ing,
sacht, um ü - ber die Blu - - men zu hüp - fen,


Come, hast-en to me, while the
Flieg' leicht hin - aus in die
moon's soft ray With sil - - - ver-y light greets our meet-ing.
Mondscheinnacht zu mir in den Gar - - ten zu schlüpfen
Be - side the clear brook let
Rings schlum - mern die Blü - then
dew la-den each flow'r its per-fume sends forth t'ward our cool blissful bow'r.
am rie-seln-den Bach und duften im Schlaf, nur die Lie - be ist wach!
un poco rit.
Ped.


Draw
Sitz'
a tempo
pp
ppp
segue
Ped.
Ped.
near - - - er!
nie - - - der,
In mys - ter - y
hier düm - merts ge -
draws the day,
heim - - niss - voll
Lin - - - dens with
un - - - ter den
fra - - - - grance seem - ing
Lin - - - - den - bäu - men,
En -
die
Ped.
Ped.
Ped.

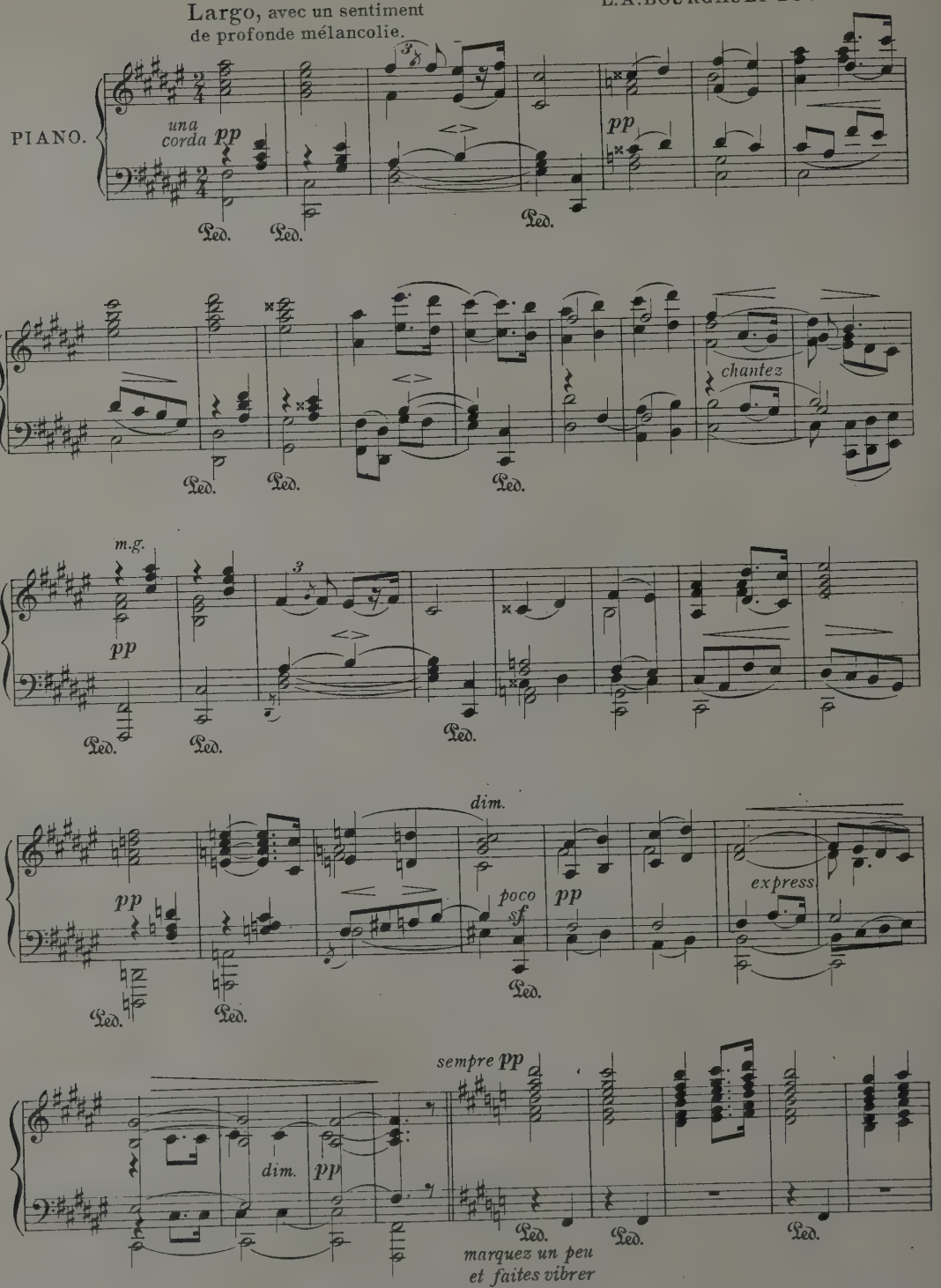

fold the night - - - ingale in grey
Nach - - ti - gall uns zu Häup - ten
Ped.
Ped.
now si - lent, of our kiss - - - es
soll von un - s'ren Küs - - - sen
Ped.
Ped.
Ped.
dream - ing.
träu - men.
And the
Und die
espress.
Ped.
Ped.
cresc.
ros - - - es
Ro - - - se,
wak - en - ing
wenn sie um
tutte le corde
espress.
Ped.
Ped.

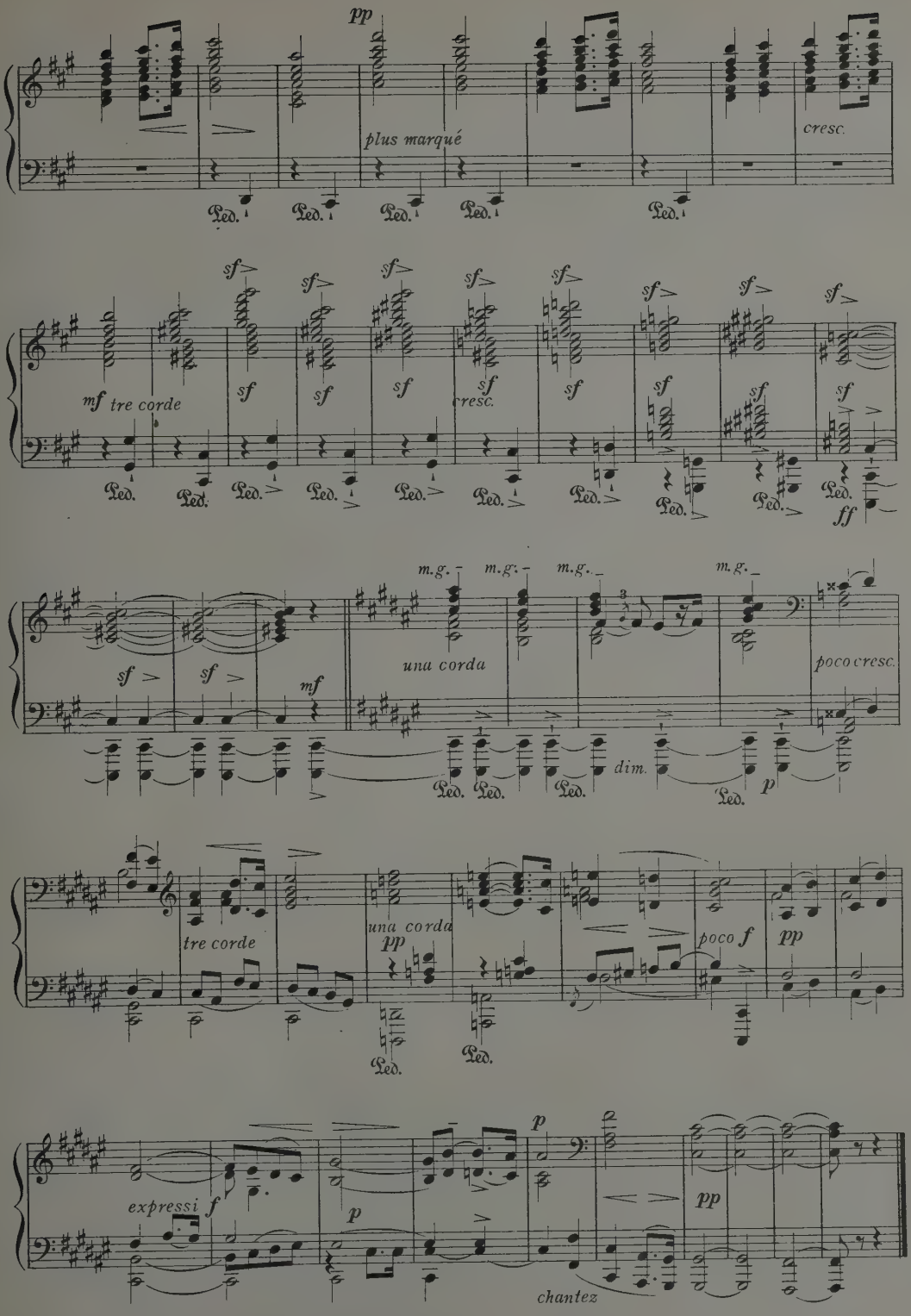

soon in de-light, Glow red,
Mor - gen er-wacht, hoch glüh'n,
Ped.
shame faced, at the thought
hoch glühn von den Won - -
mf
p
— of the rapt'rous night.
- - ne - schau - ern die Nacht!
espress.
pp
una corda

L'Enterrement d'Ophélie.

L. A. BOURGAULT-DUCOUDRAY.

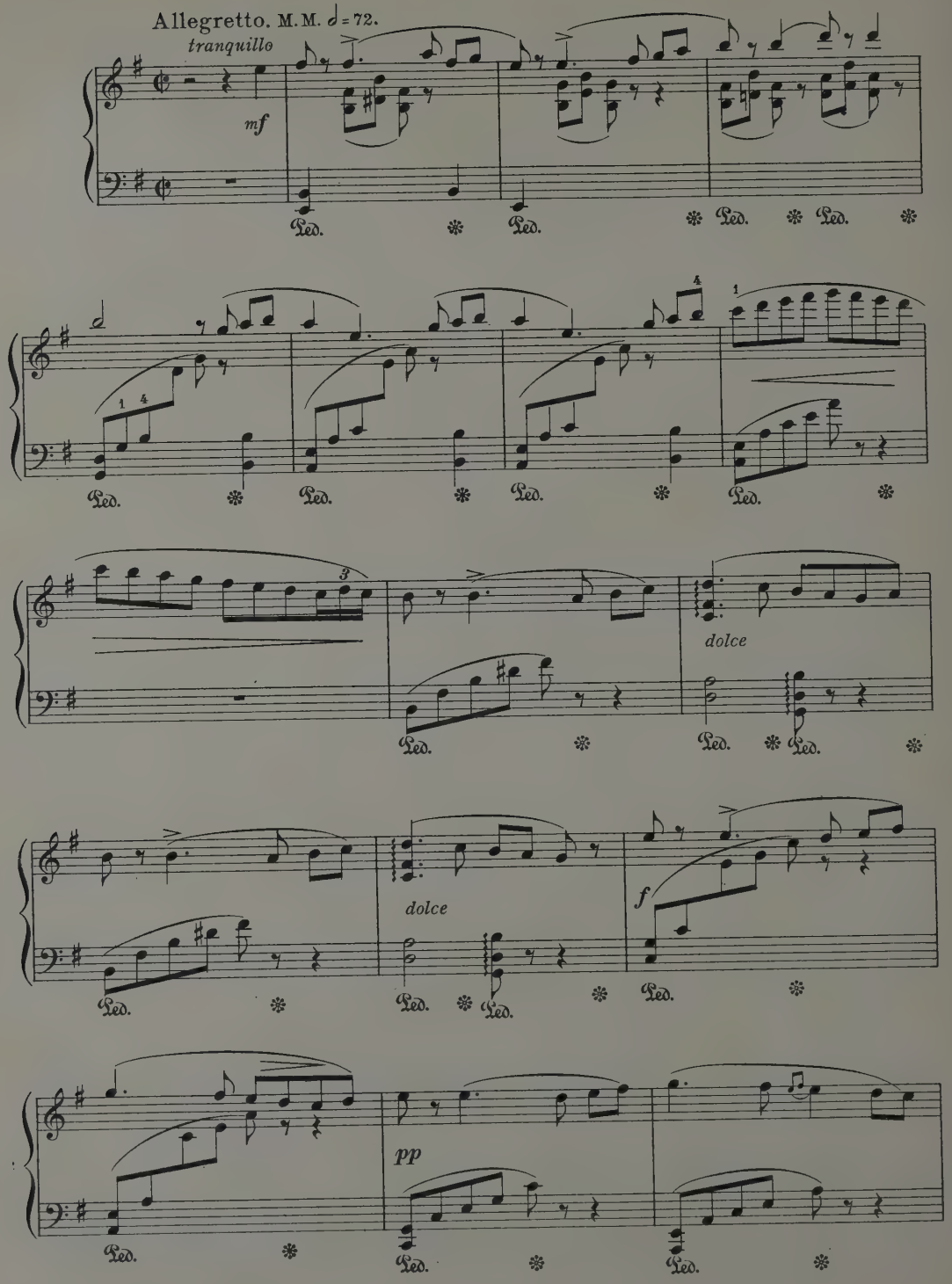
Largo, avec un sentiment de profonde mélancolie.

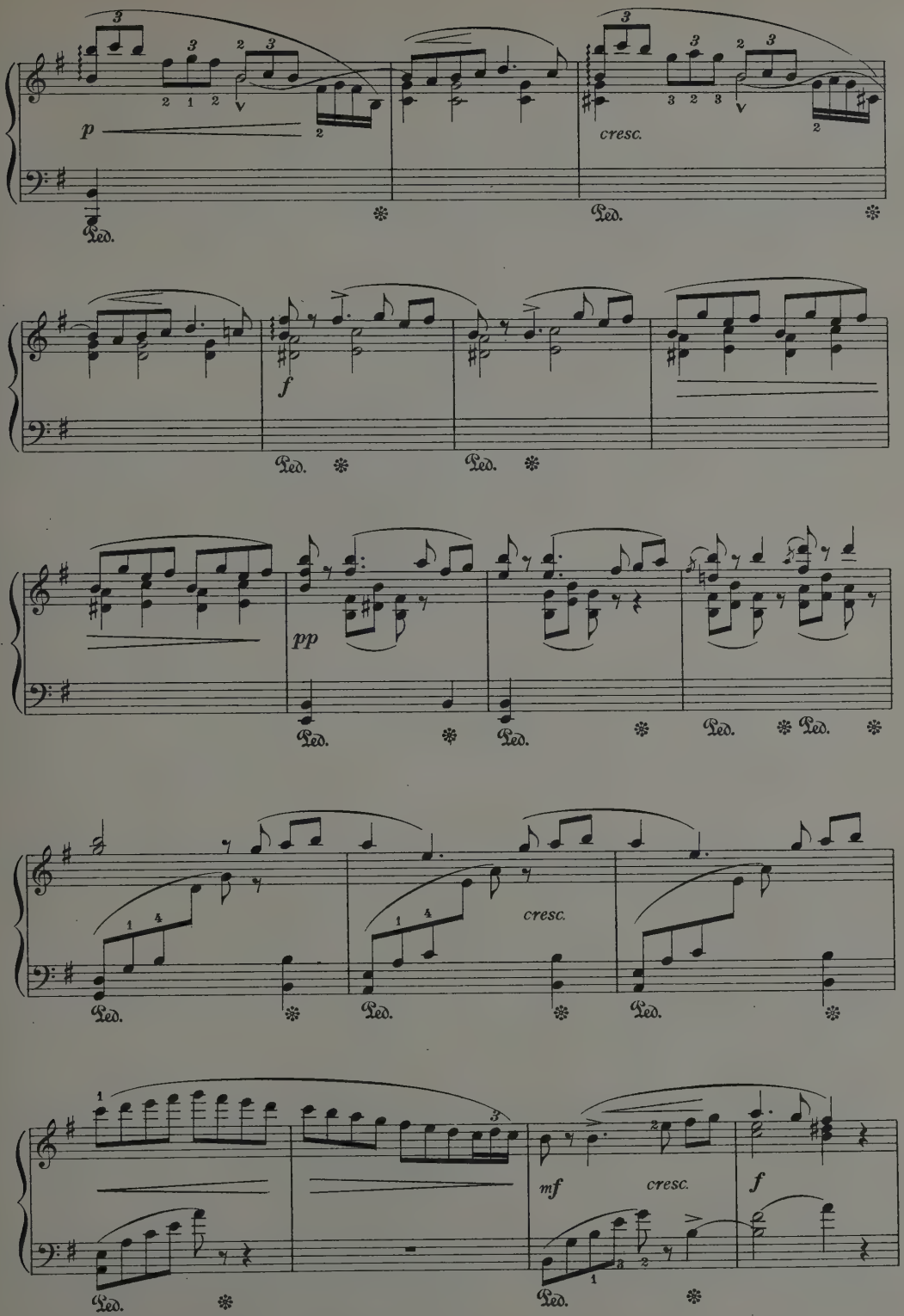


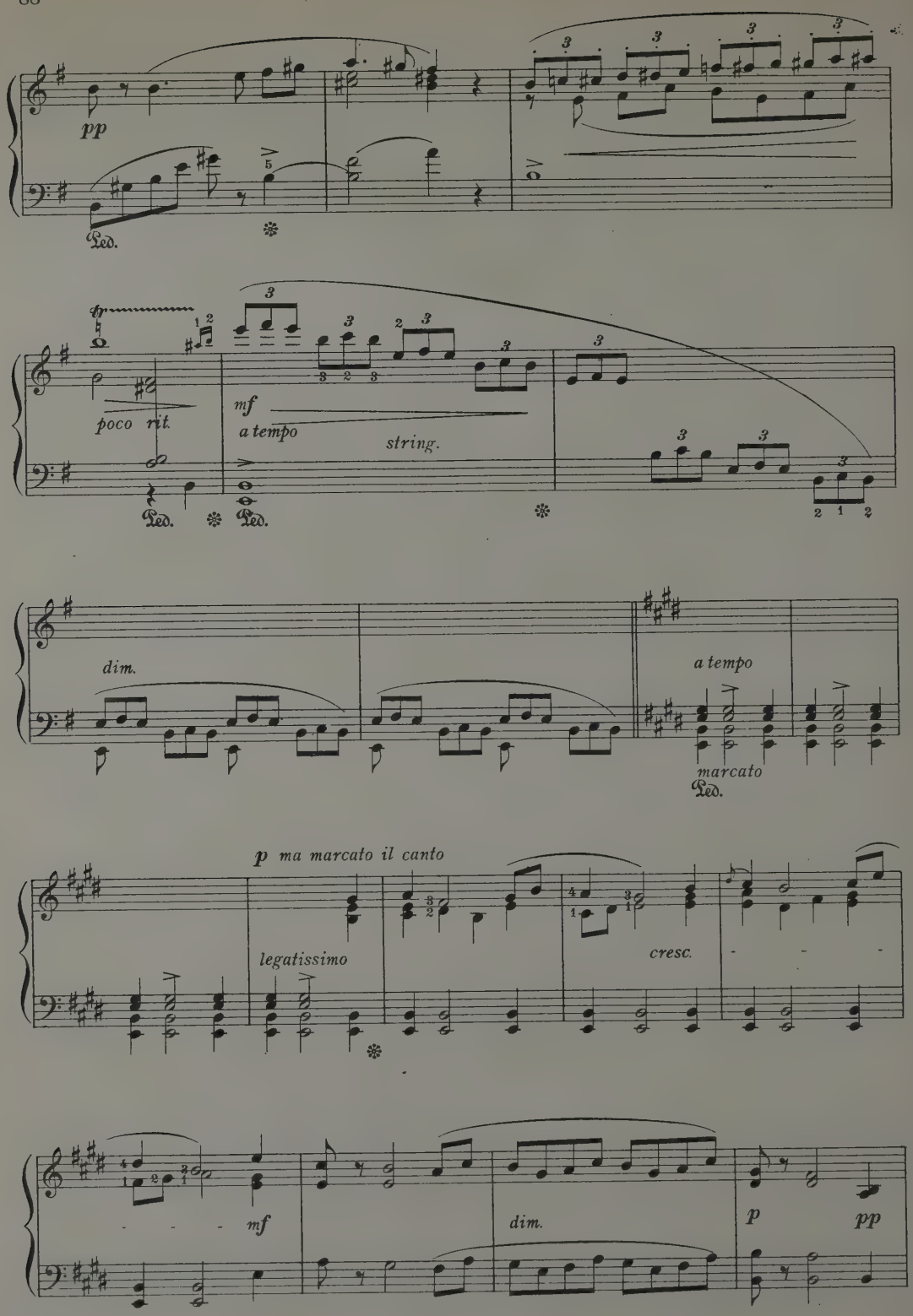

pp
plus marqué
cresc.
Ped.
sf
mf tre corde
cresc.
ff
m.g.
una corda
poco cresc.
dim.
p
tre corde
una corda
poco f
expressi
chantez

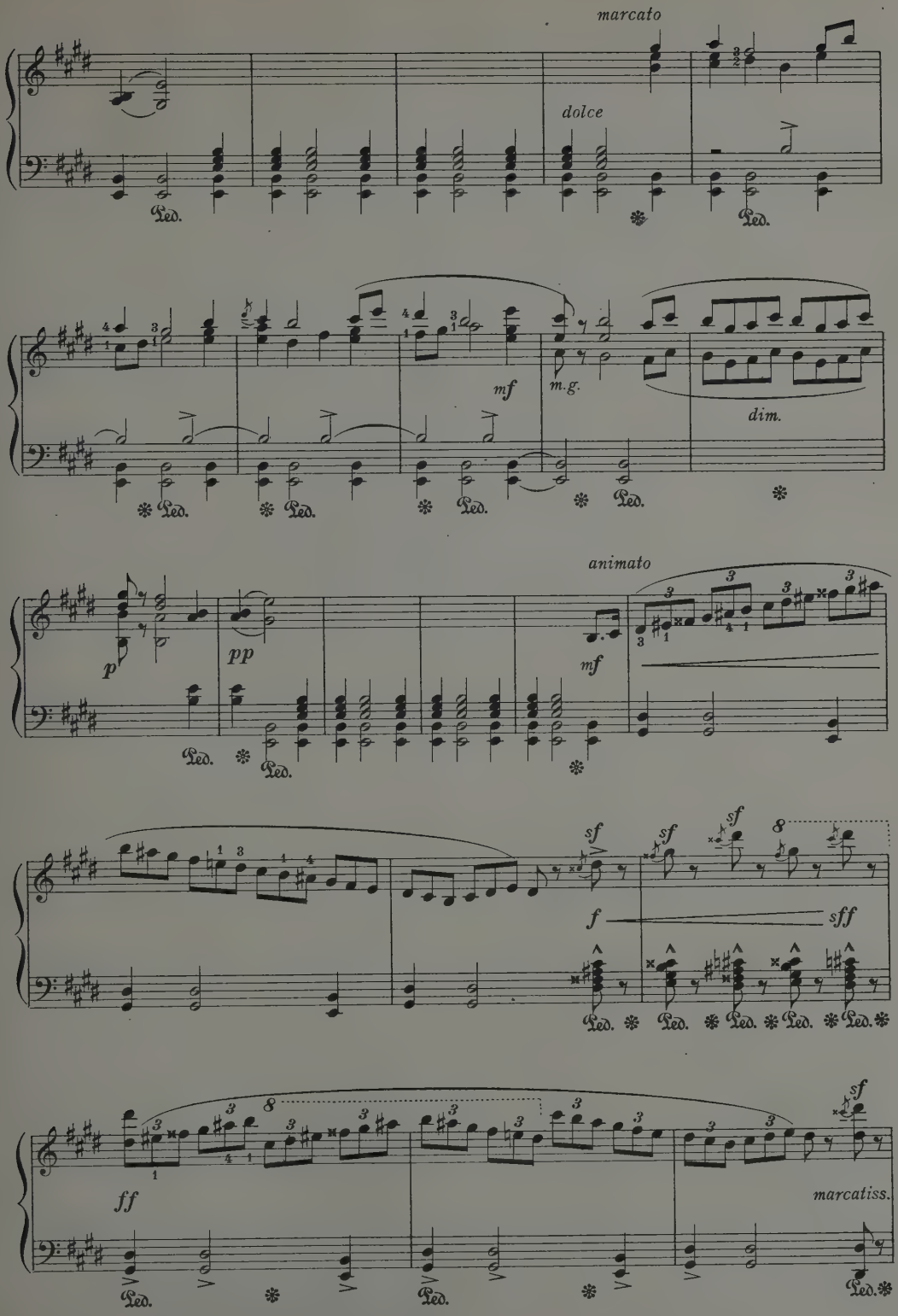
Orientale

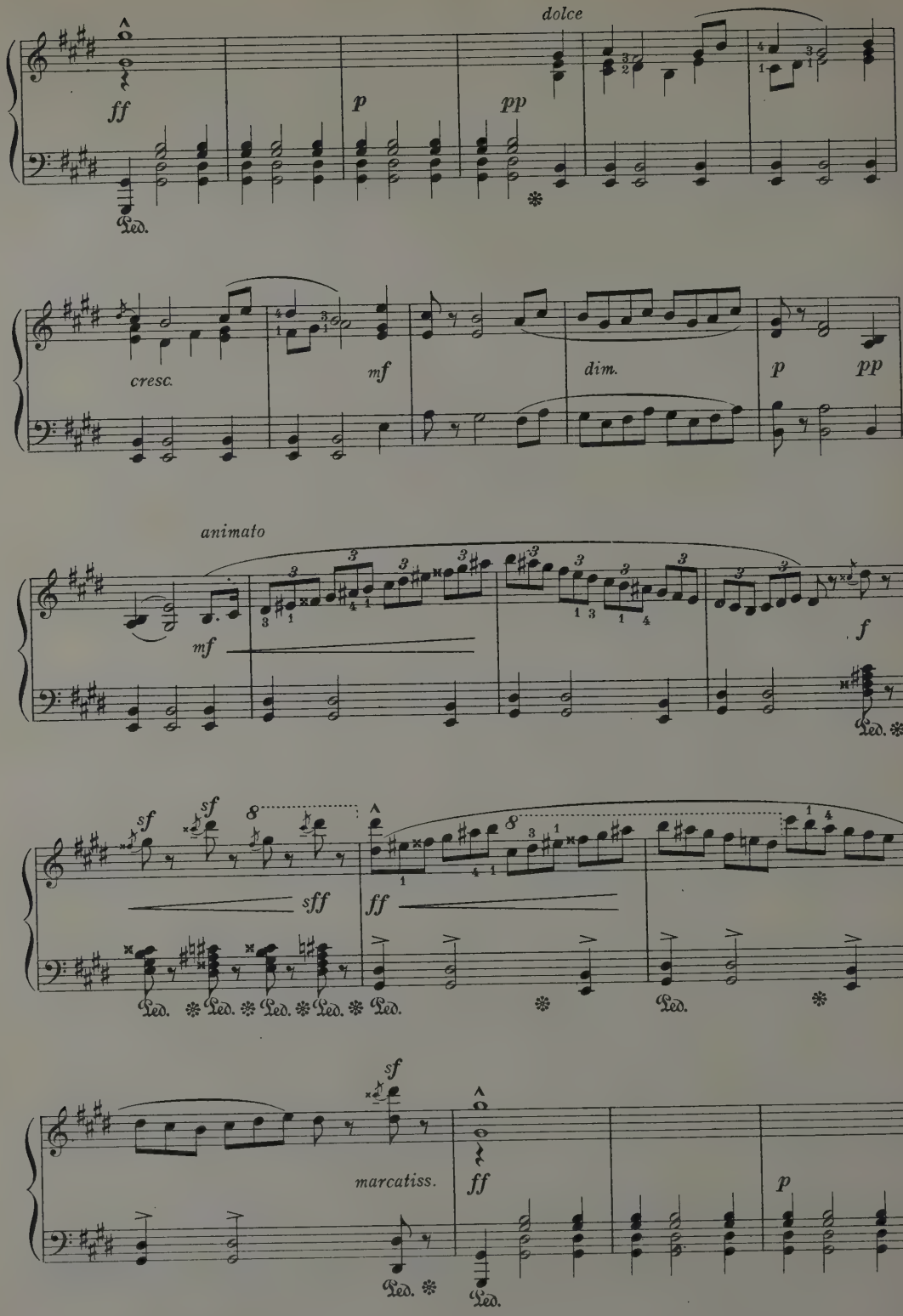
C. CHAMINADE, Op. 22.

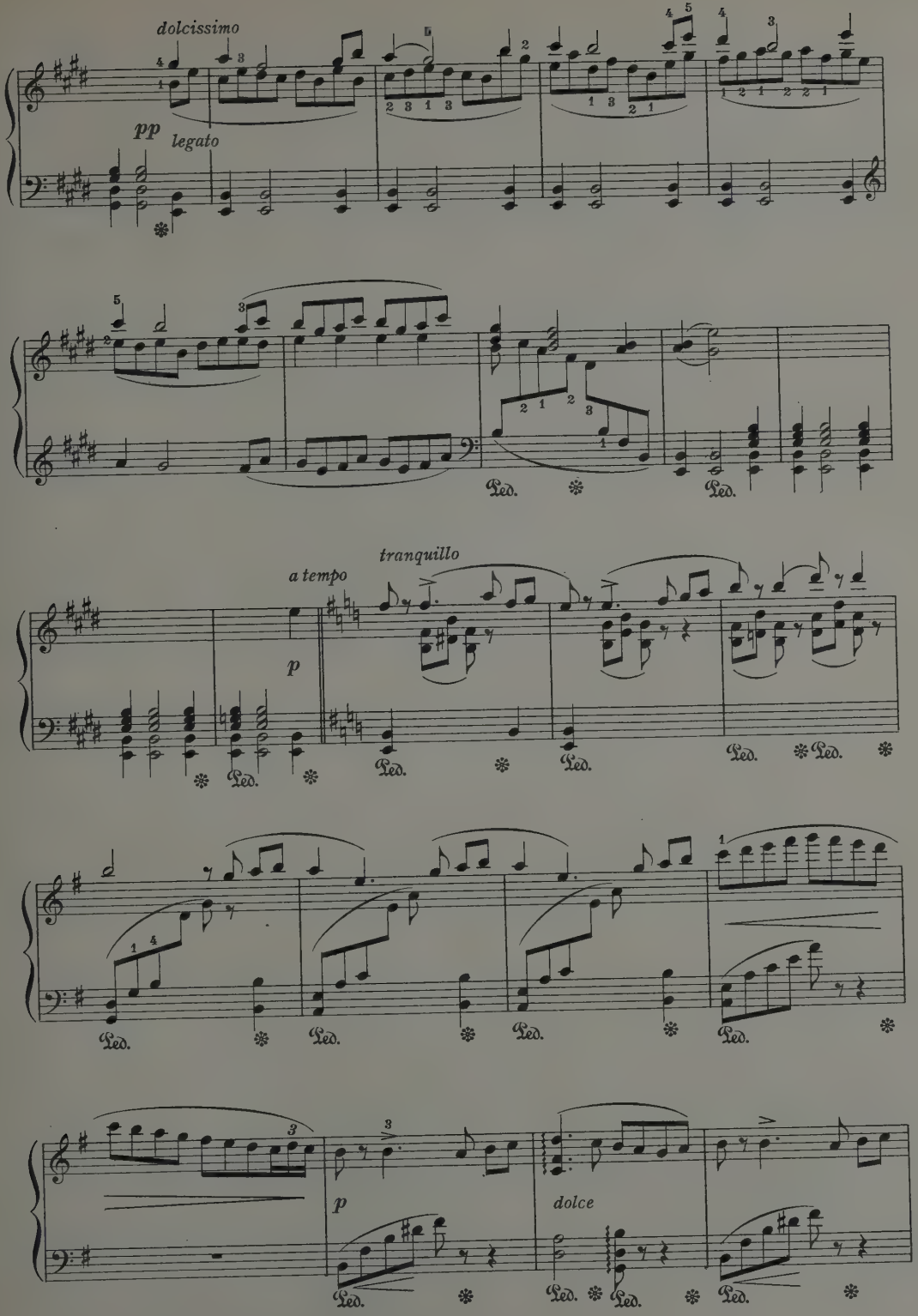


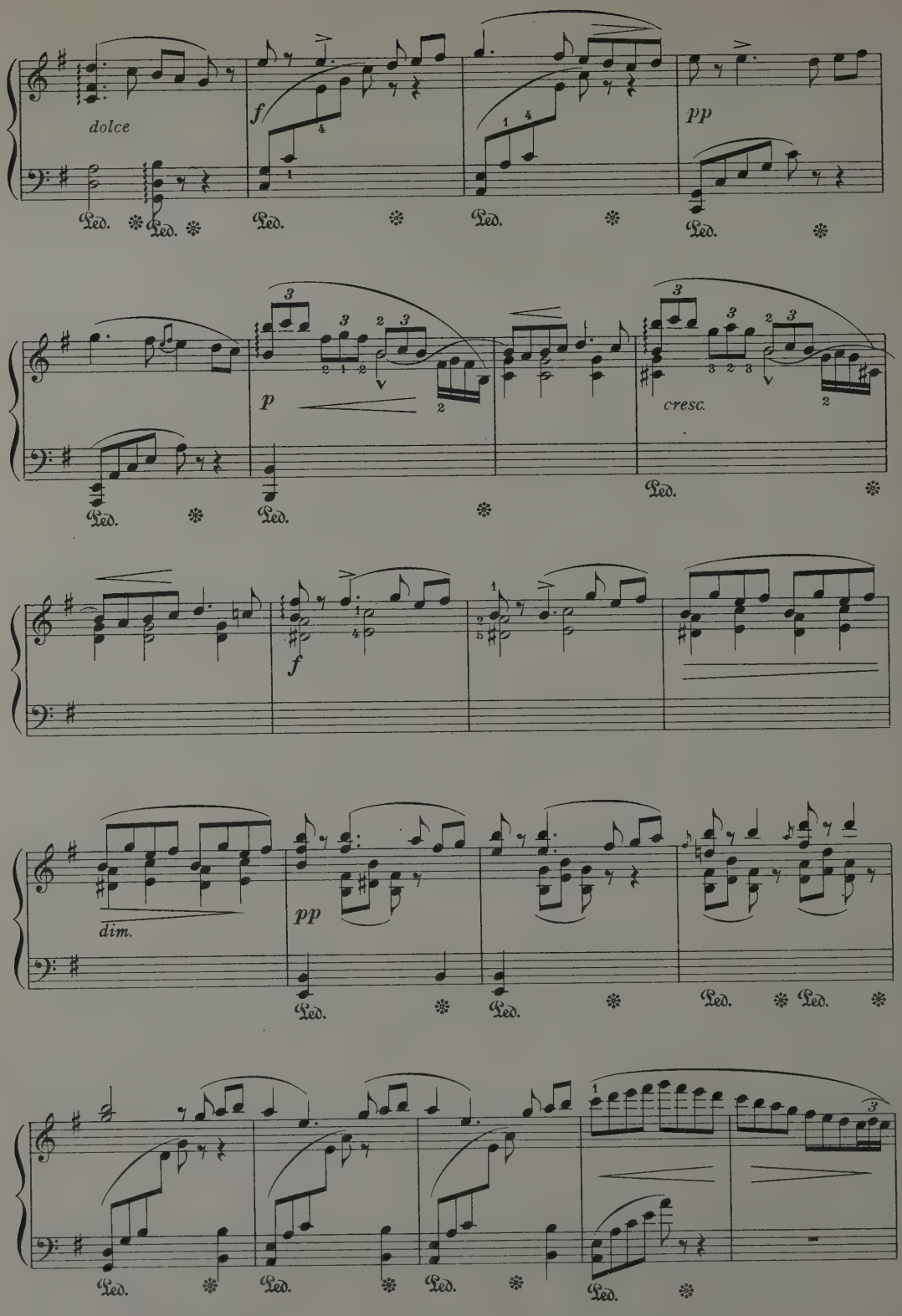

p
cresc.
Ped.
f
pp
mf
cresc.
f

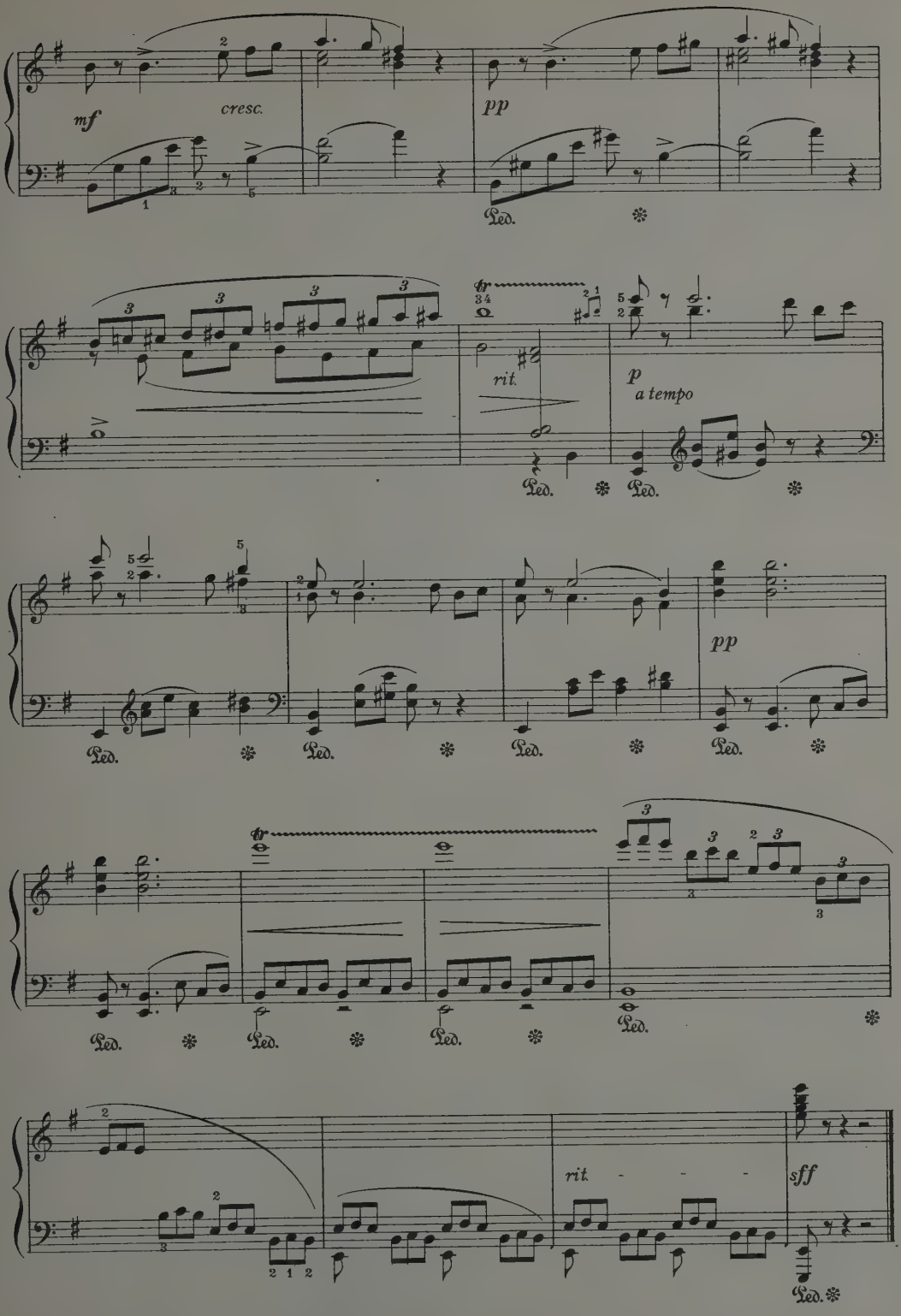

pp
Ped.
poco rit.
mf
a tempo
string.
Ped.
Ped.
dim.
a tempo
marcato
Ped.
p ma marcato il canto
legatissimo
cresc.
mf
dim.
p
pp


marcato
dolce
Ped.
mf
m.g.
dim.
p
pp
animato
sf
f
sff
ff
marcatiss.


dolce
ff
p
pp
Ped.
cresc.
mf
dim.
p
pp
animato
mf
f
Ped.
sf
sf
sff
ff
Ped.
Ped.
Ped.
Ped.
Ped.
sf
marcatiss.
ff
p
Ped.
Ped.


dolcissimo
pp
legato
tranquillo
a tempo
p
dolce
Ped.


dolce
f
pp
p
cresc.
f
dim.
pp


mf
cresc.
pp
rit.
p
a tempo
pp
rit.
sff
Ped.

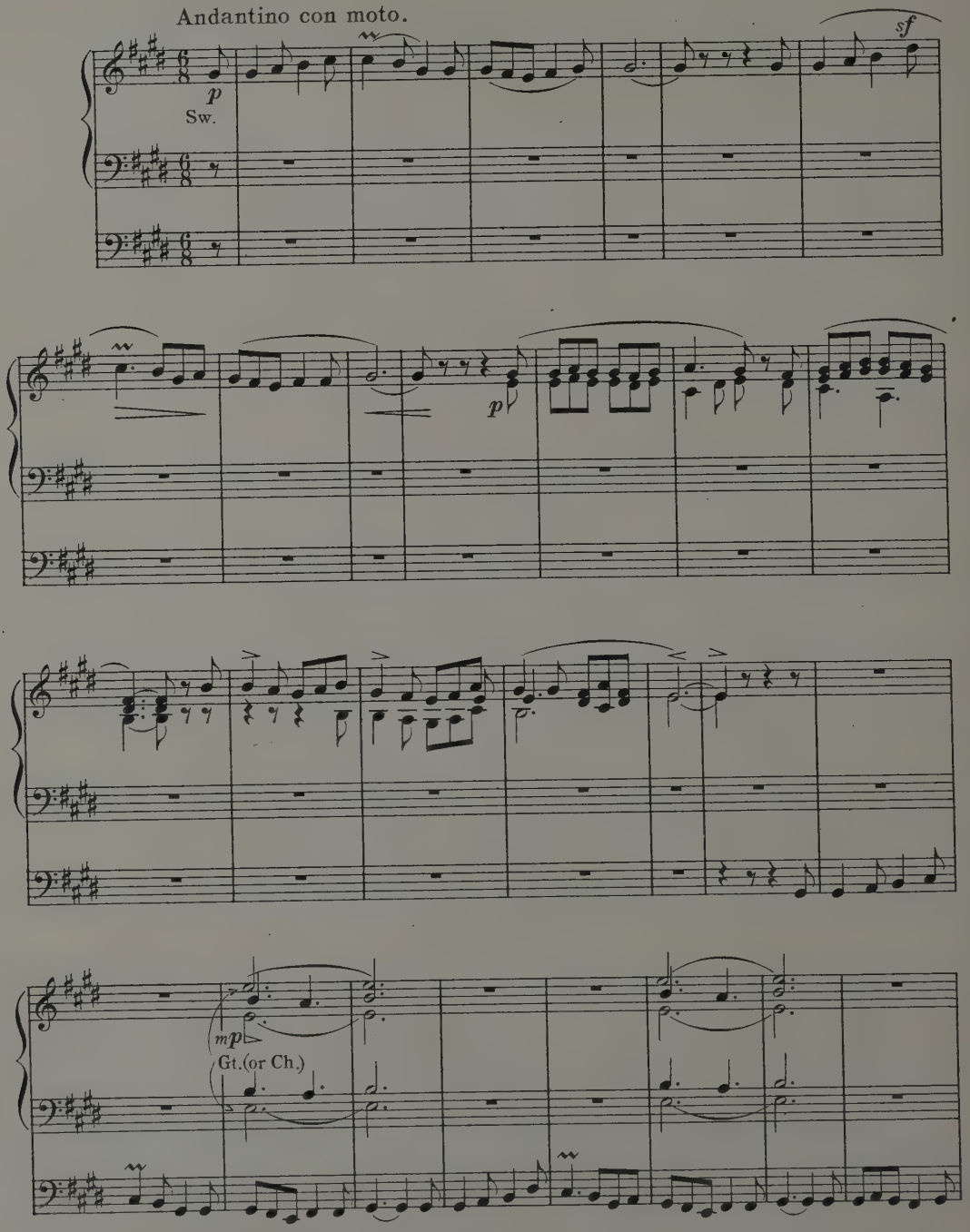
Rhapsodie sûr un Cantique Breton.

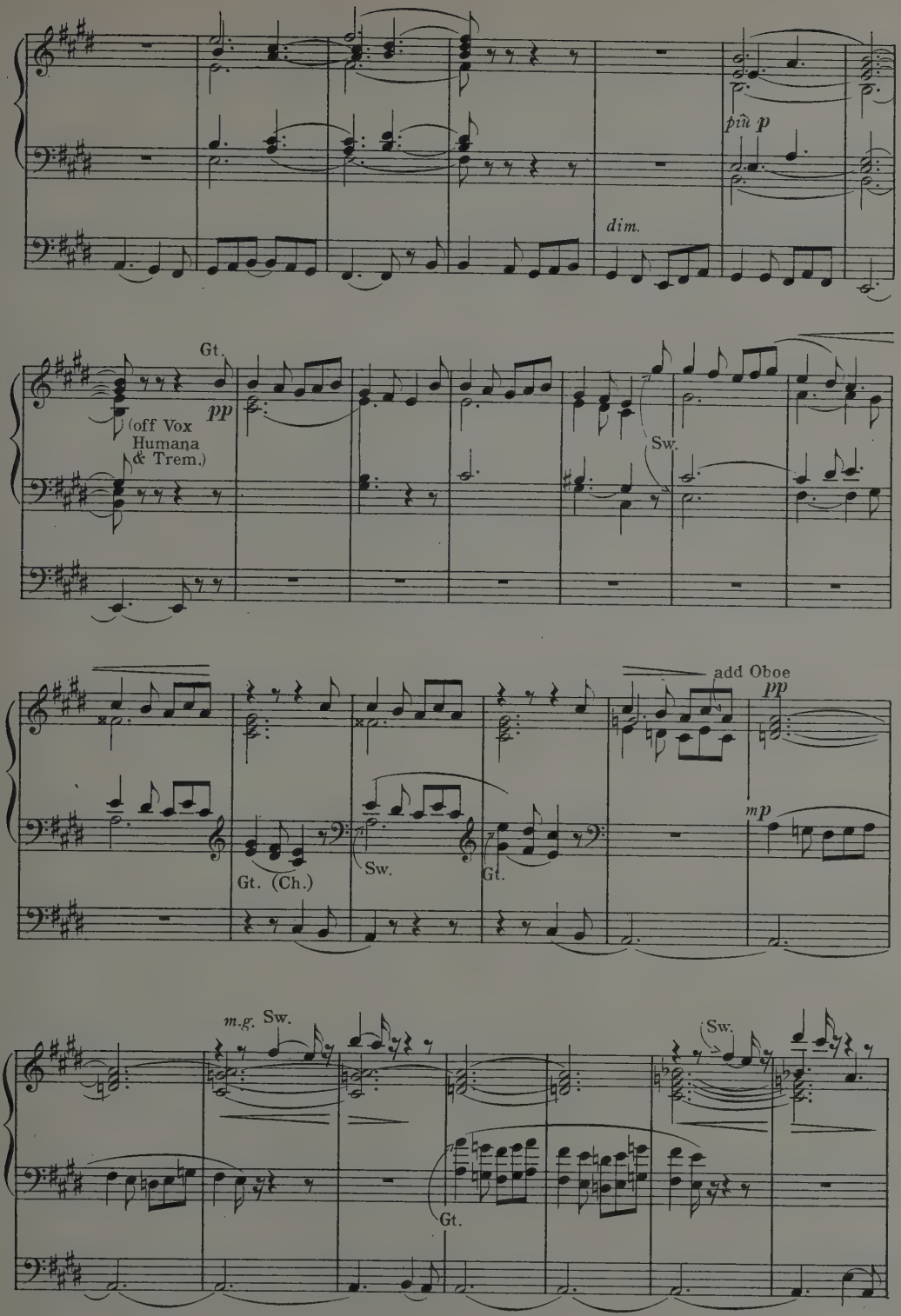
RHAPSODY UPON A BRETON MELODY.

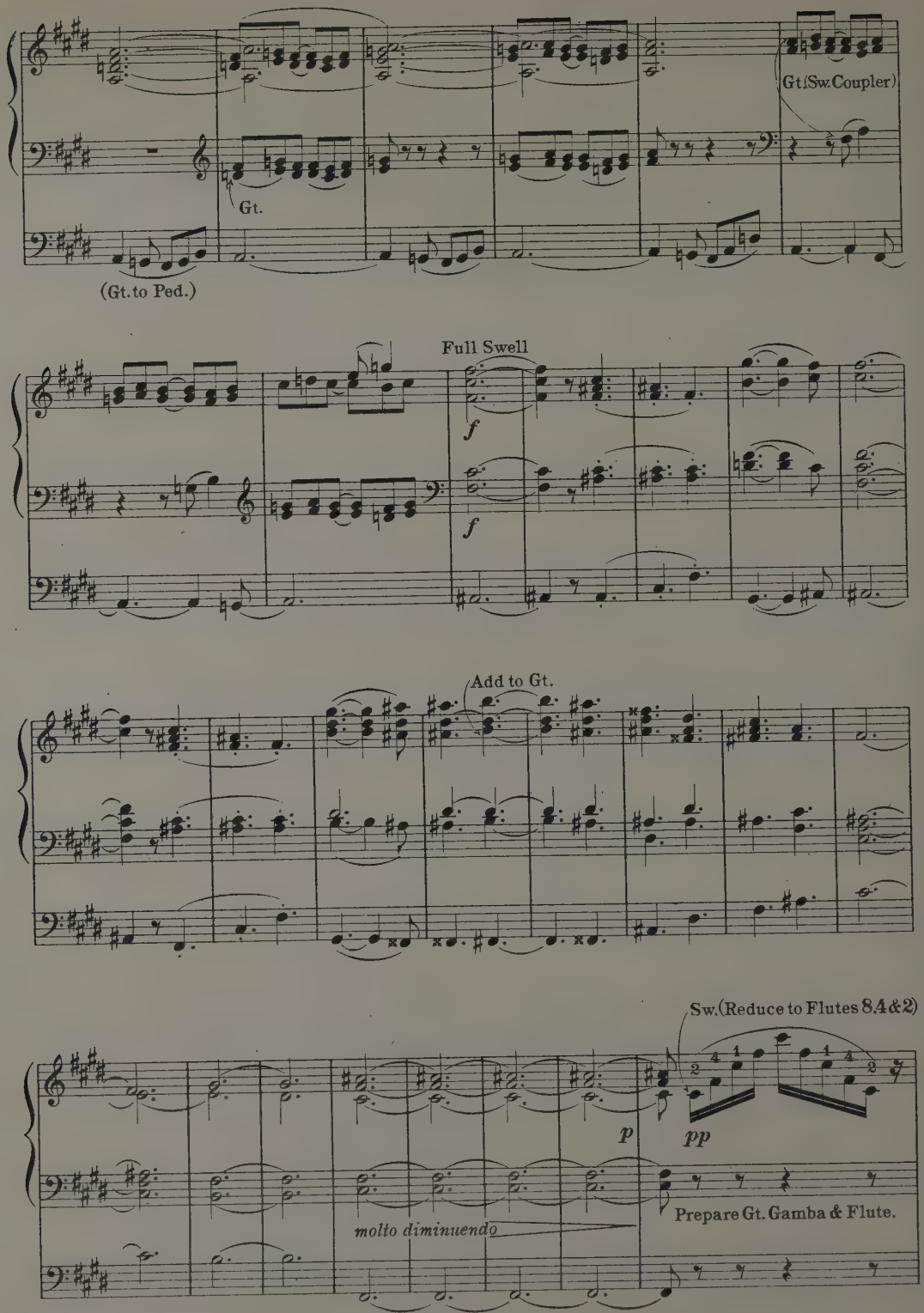
Composer's Registration:
Sw. Vox humana, Flutes 8 & 4.
Gt. or Ch. 8 ft. *mp*
Ped. 16 & 8, coupled to swell.

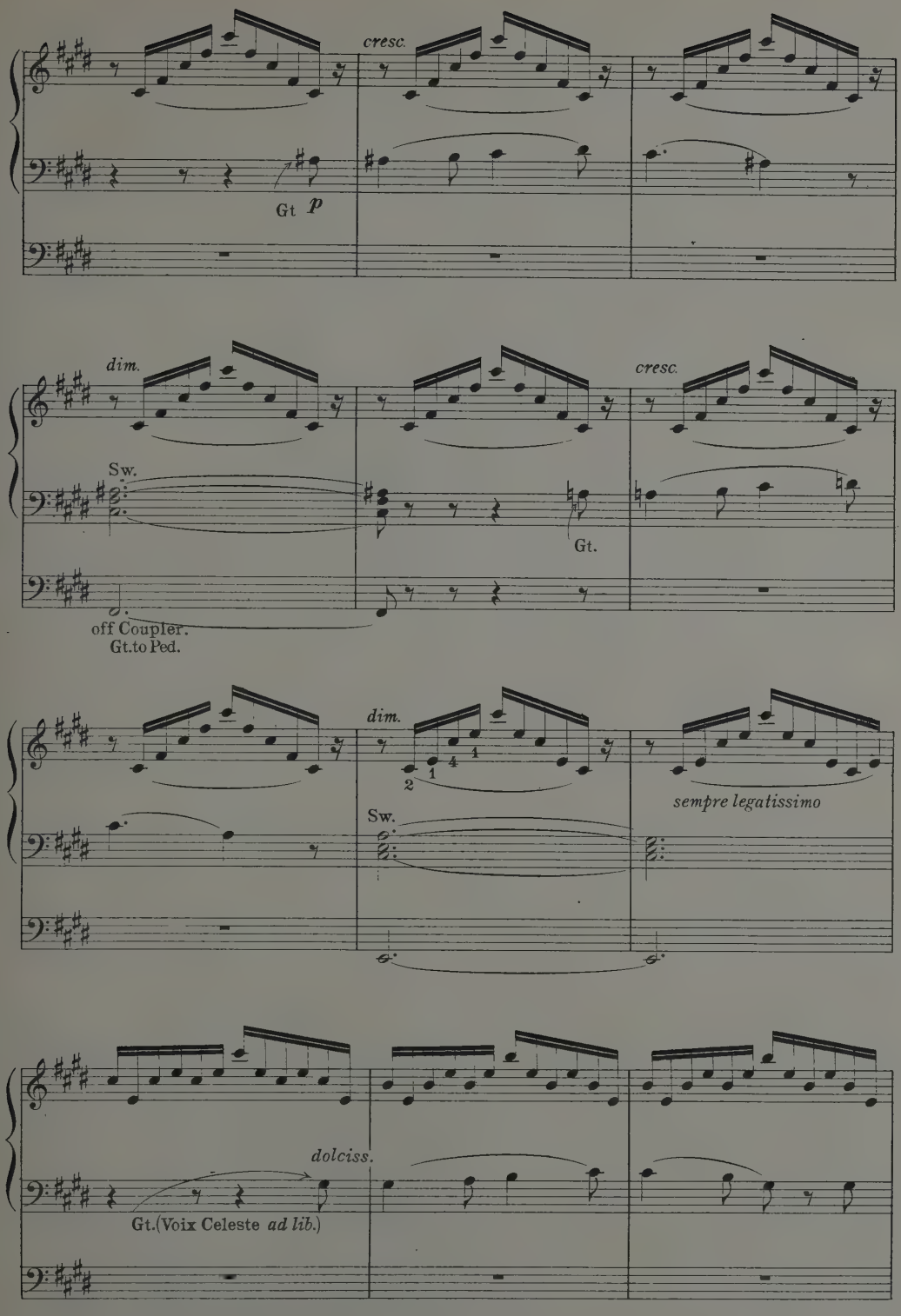
CAMILLE SAINT-SAENS.

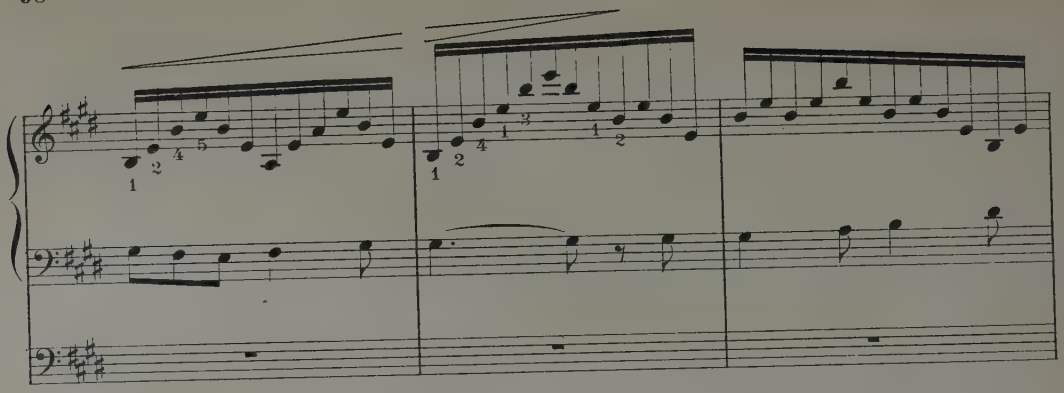
Andantino con moto.

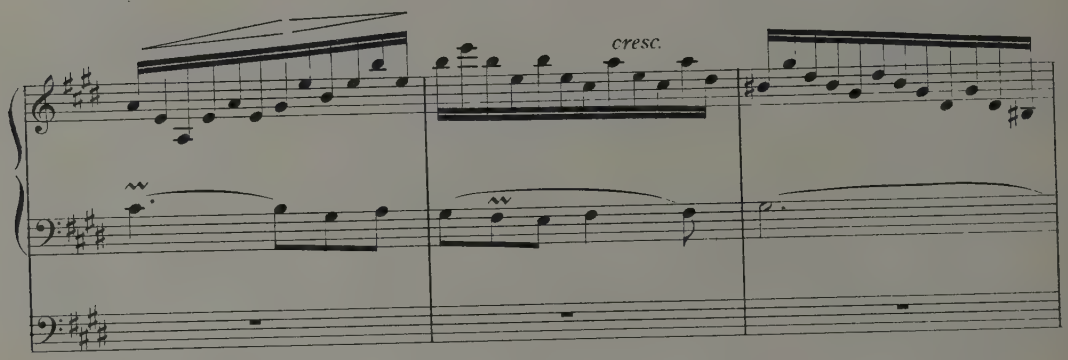


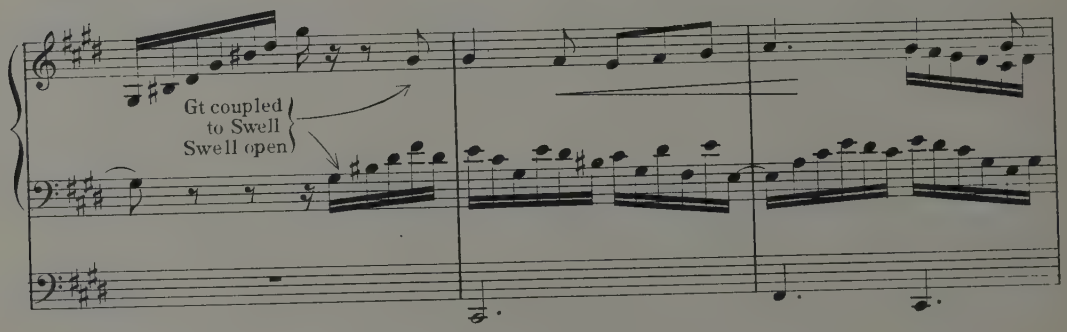

più p
dim.
Gt.
pp
(off Vox Humana & Trem.)
Sw.
add Oboe
pp
mp
Gt. (Ch.)
Sw.
Gt.
m.g. Sw.
Sw.
Gt.

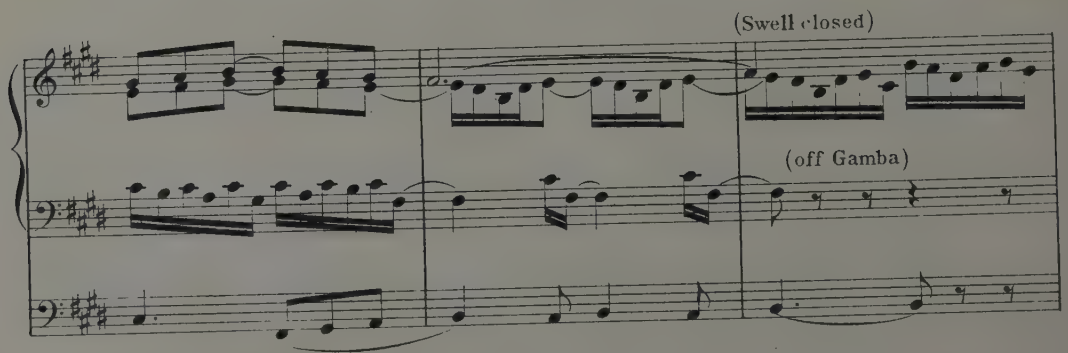

Gt.(Sw.Coupler)
Gt.
(Gt.to Ped.)
Full Swell
f
f
Add to Gt.
Sw.(Reduce to Flutes 8.4&2)
p
pp
molto diminuendo
Prepare Gt. Gamba & Flute.

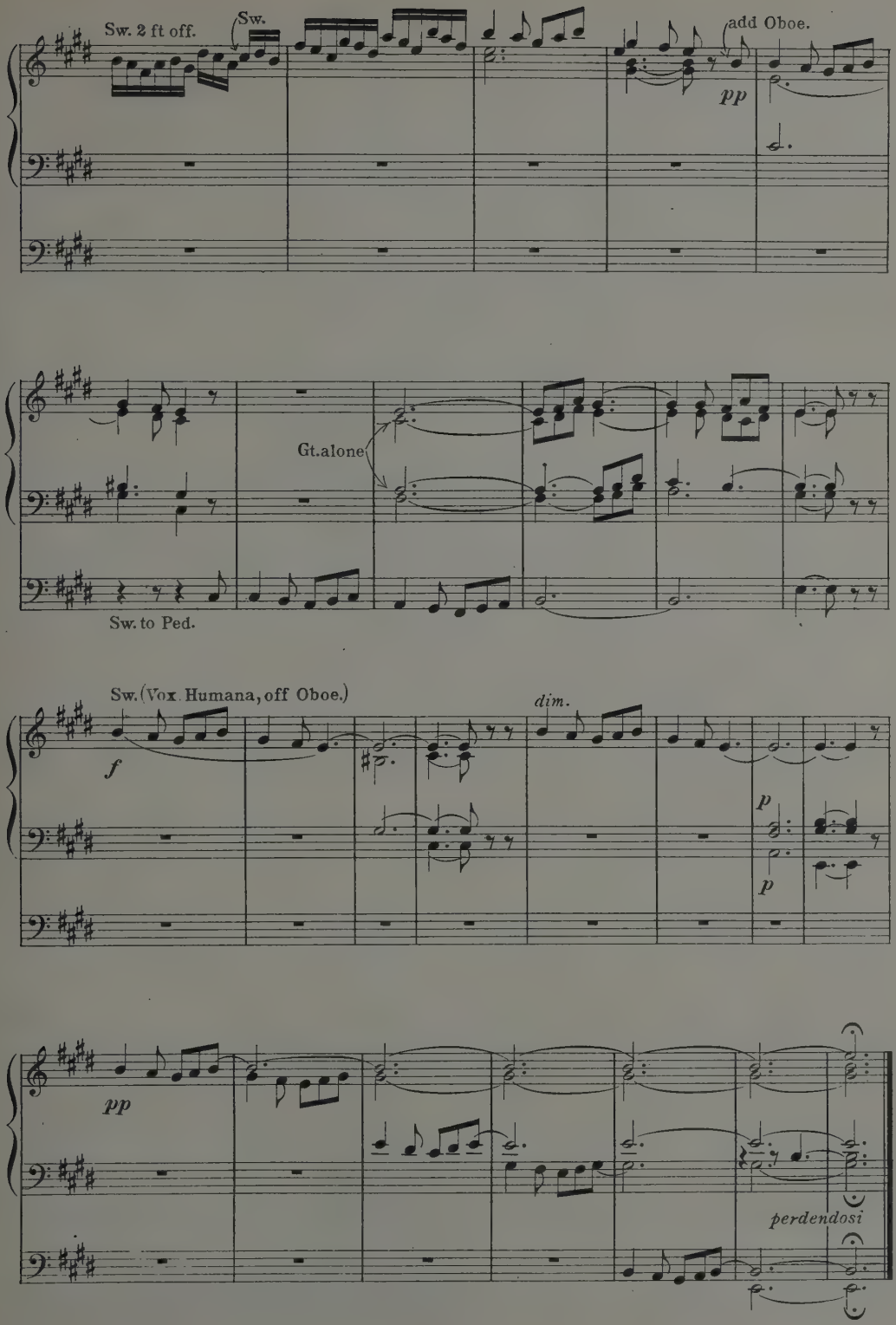

cresc.
Gt p
dim.
Sw.
Gt.
cresc.
off Coupler.
Gt.to Ped.
dim.
Sw.
sempre legatissimo
dolciss.
Gt.(Voix Celeste ad lib.)




cresc.

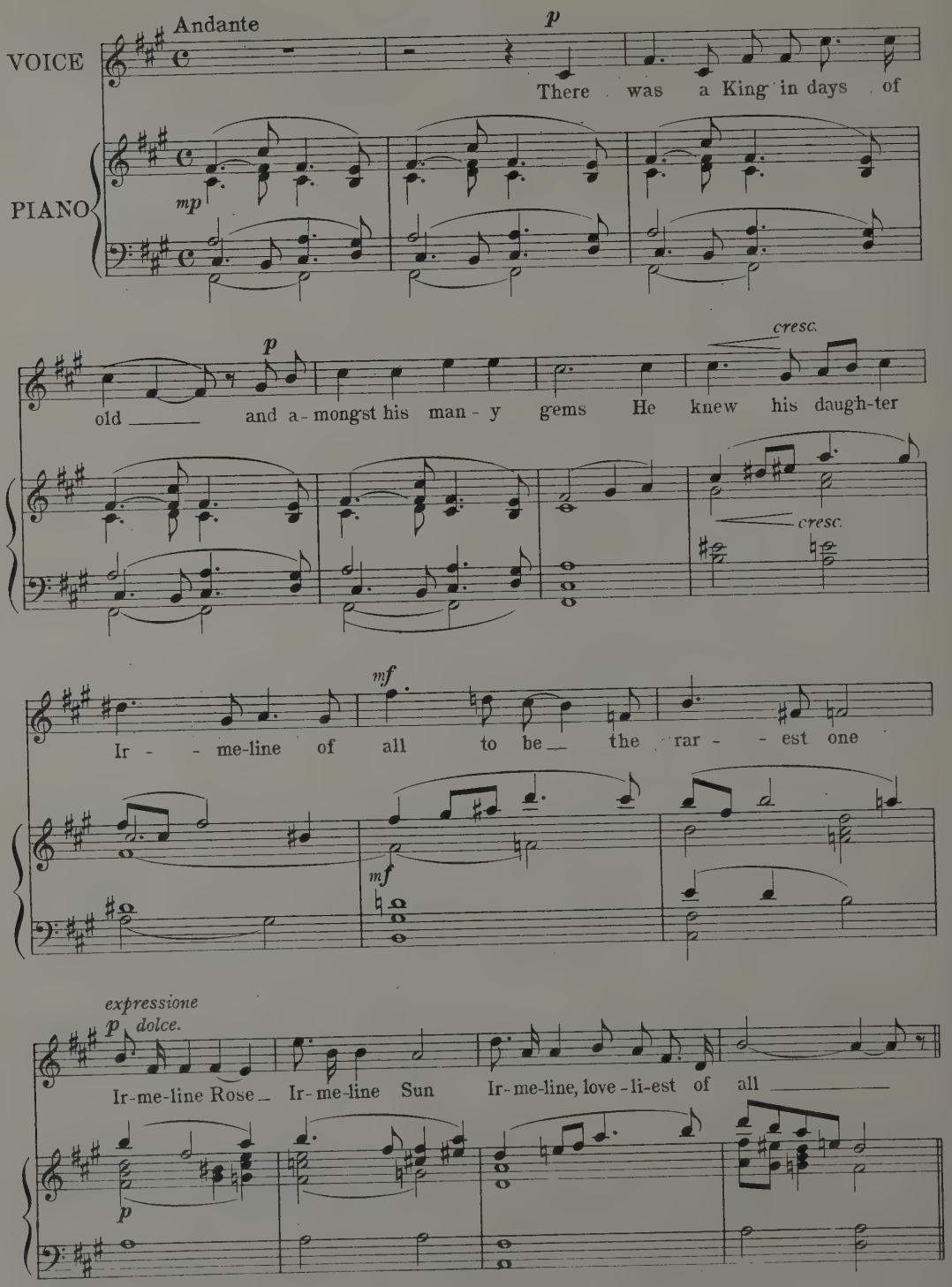

Gt coupled
to Swell
Swell open


(Swell closed)
(off Gamba)

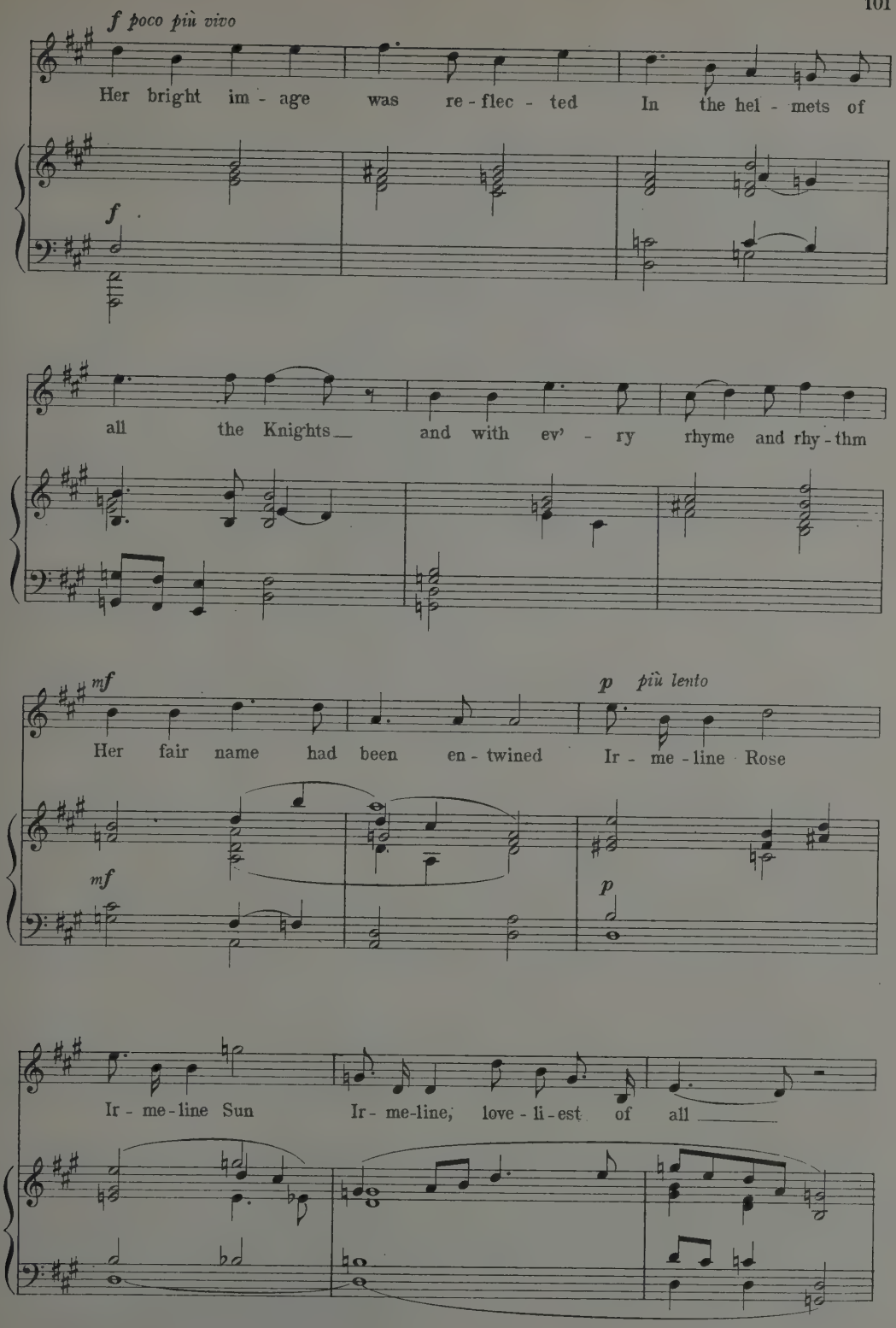

Sw. 2 ft off.
Sw.
add Oboe.
pp
Gt. alone
Sw. to Ped.
Sw. (Vox Humana, off Oboe.)
f
dim.
p
p
pp
perdendosi

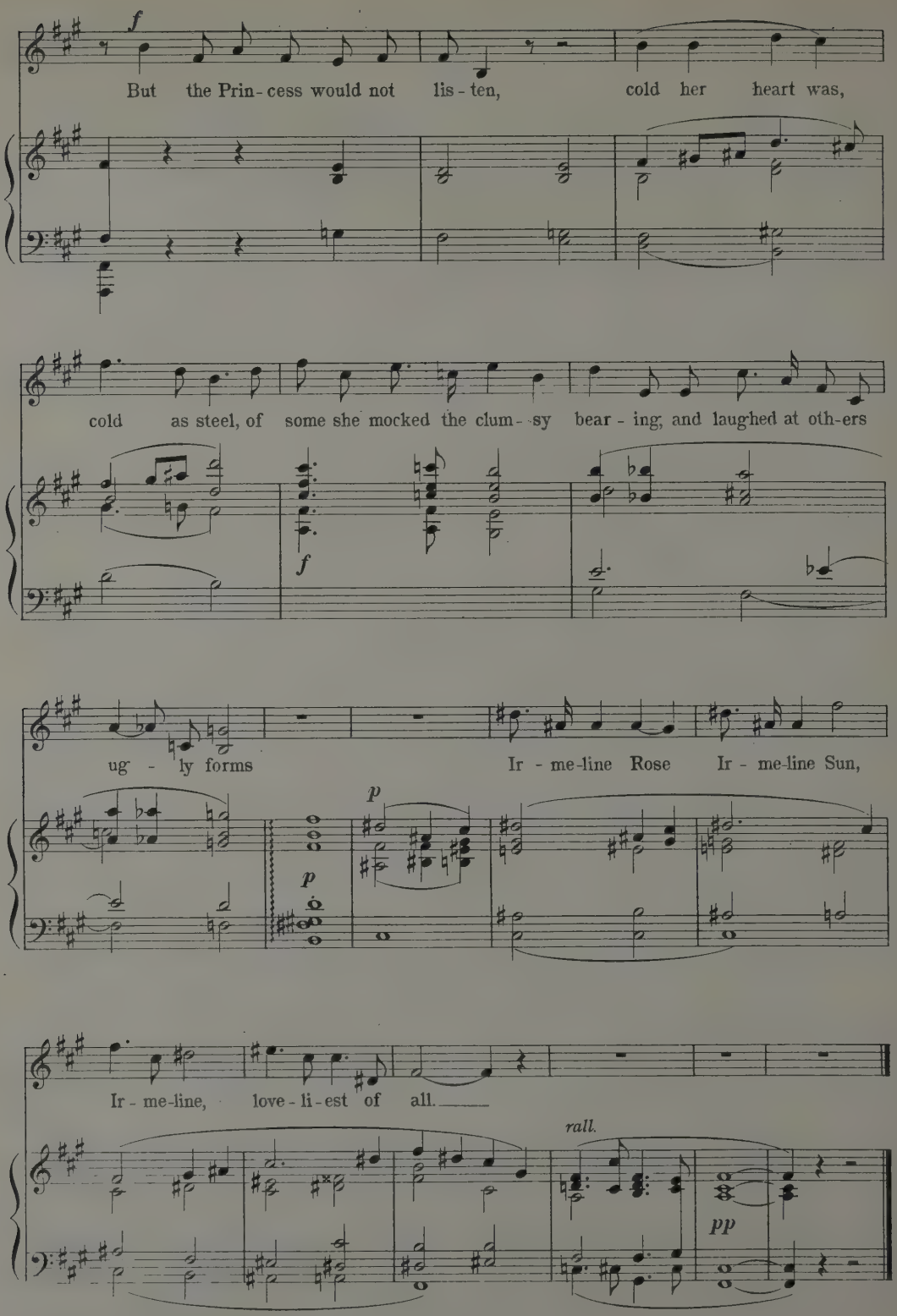
Irmeline Rose.

FRITZ DELIUS.



By the courteous permission of the composer.


f poco più vivo
Her bright im - age was re - flec - ted In the hel - mets of
f
all the Knights and with ev' - ry rhyme and rhy - thm
mf
Her fair name had been en - twined
p più lento
Ir - me - line Rose
mf
p
Ir - me - line Sun
Ir - me - line, love - li - est of all


f
But the Prin-cess would not lis-ten, cold her heart was,
cold as steel, of some she mocked the clum-sy bear-ing; and laughed at oth-ers
f
ug-ly forms
Ir-me-line Rose Ir-me-line Sun,
p
p
Ir-me-line, love-li-est of all.
rall.
pp

Gavotte du Masque.

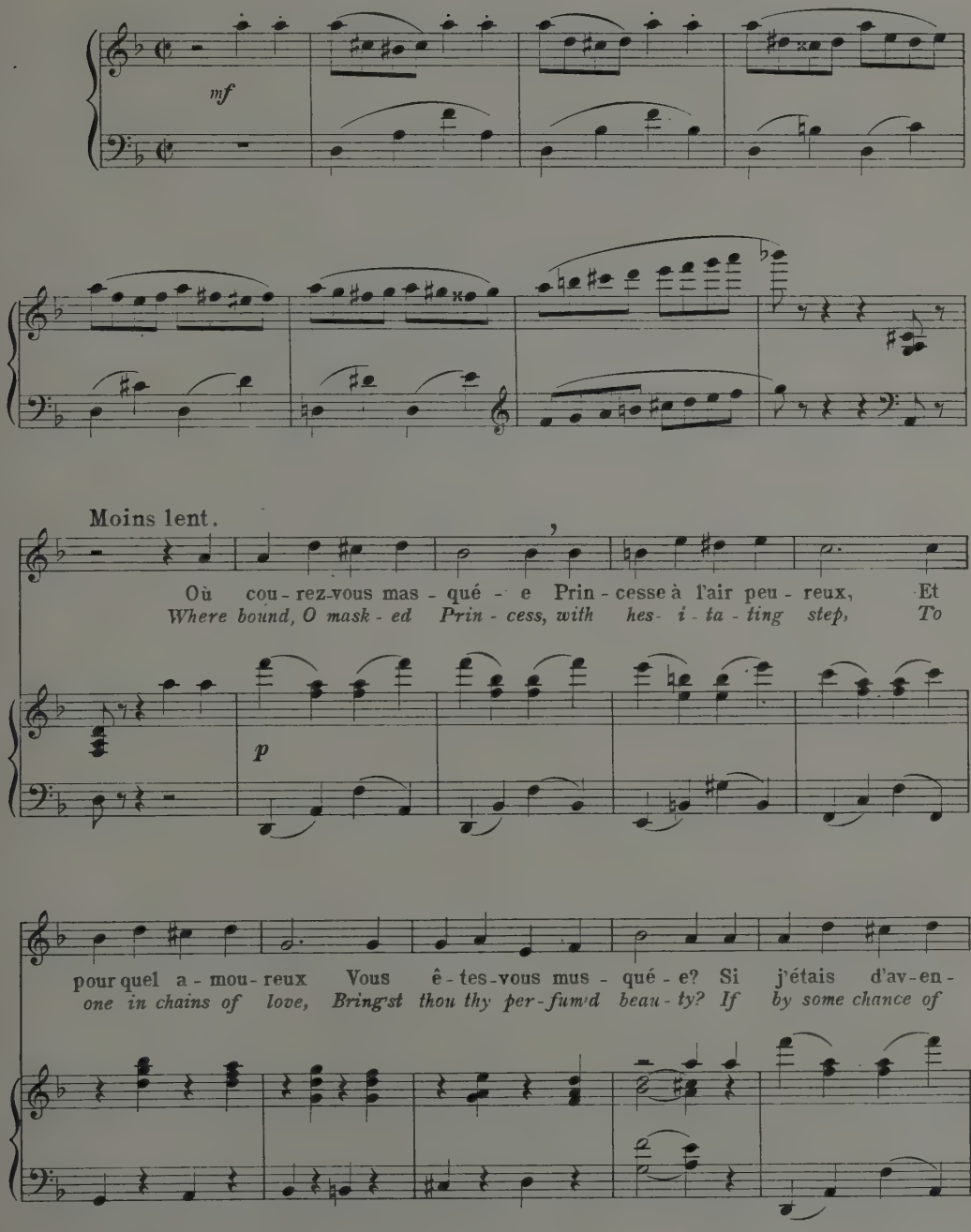
GAVOTTE.

MONTJOYEUX.

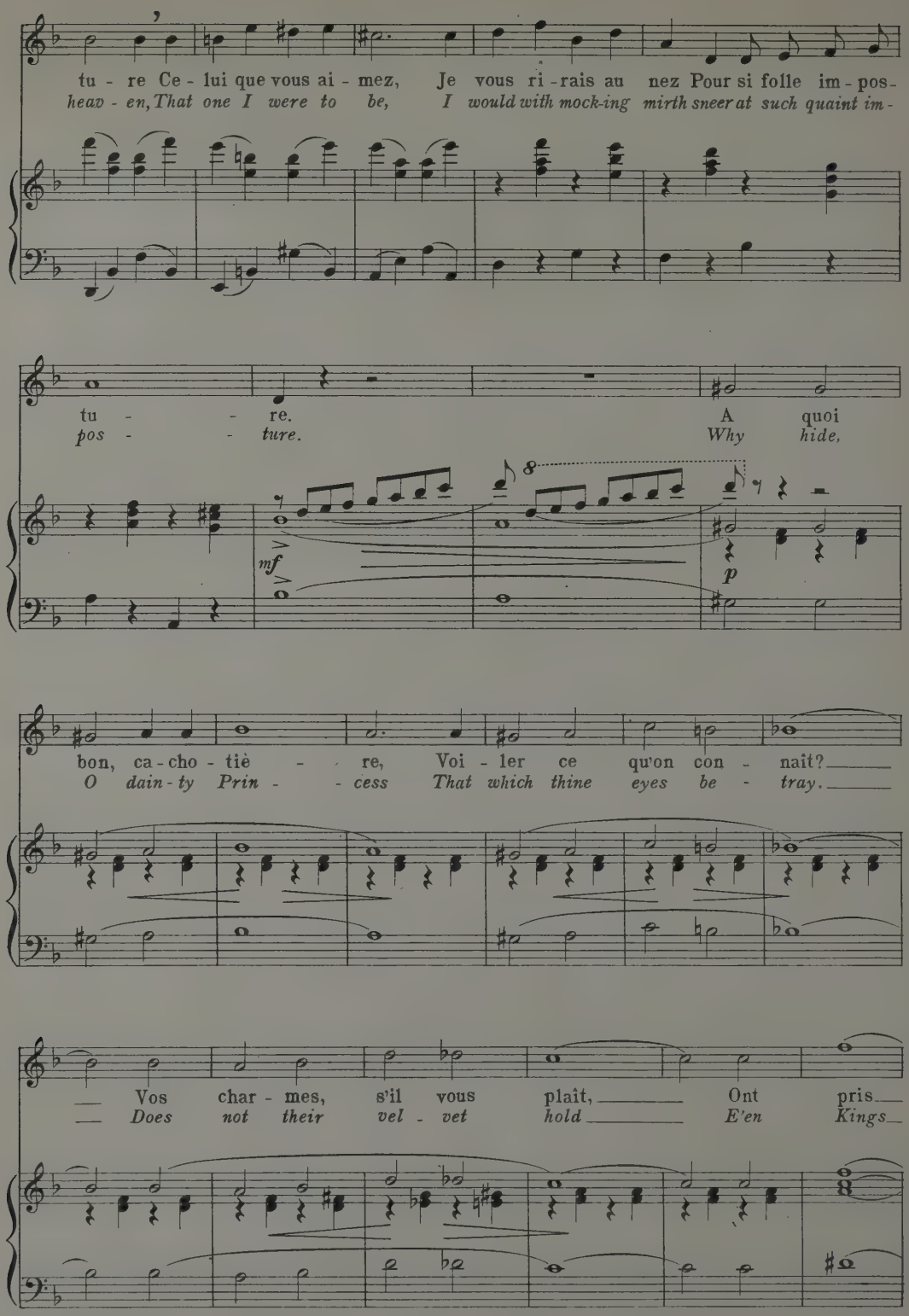
English adaptation by ALEX. BLAESS.

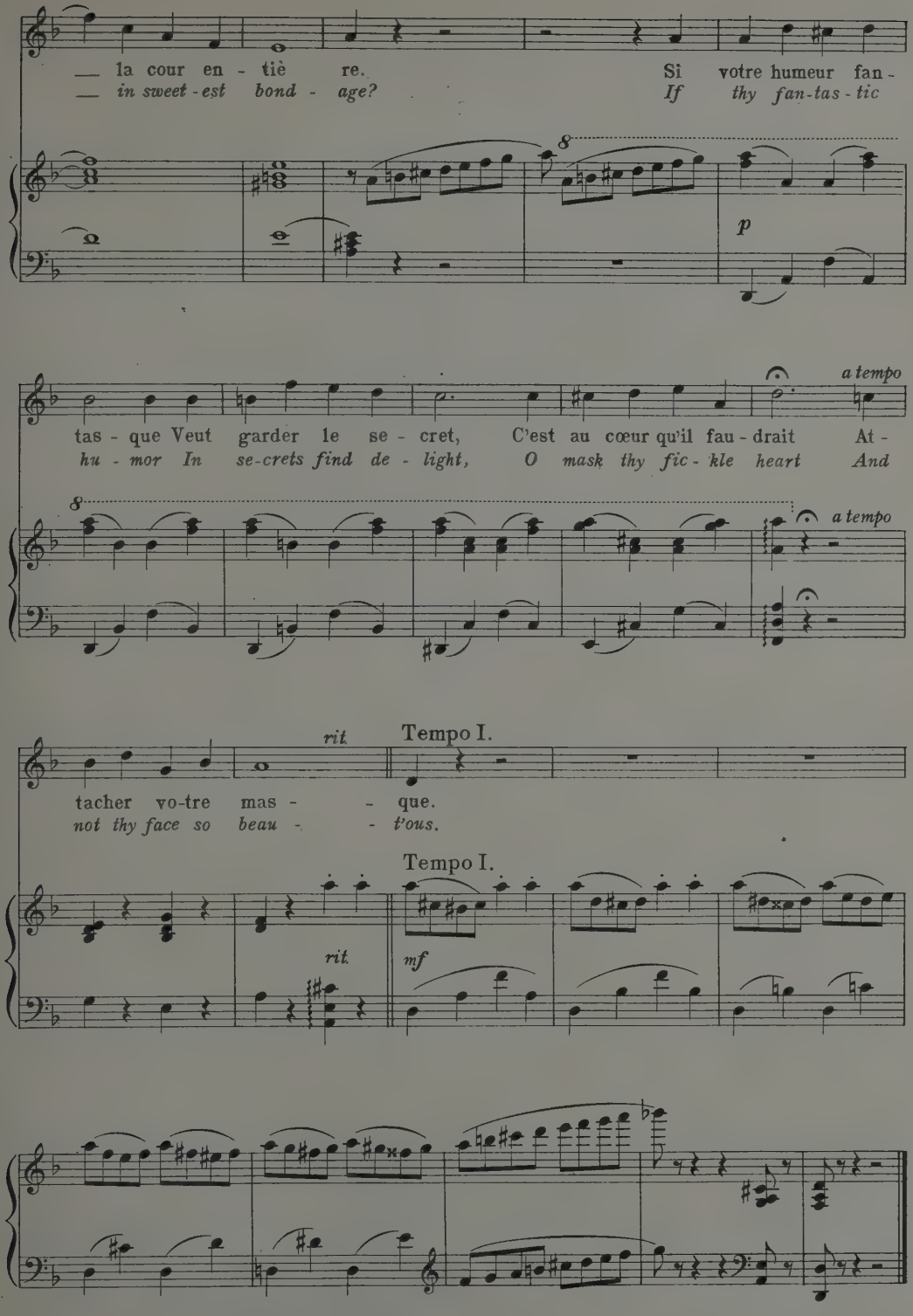
ALEXANDRE GEORGES.

Lent et très mesuré.


mf
Moins lent.
Où cou - rez-vous mas - qué - e Prin - cesse à l'air peu - reux, Et
Where bound, O mask - ed Prin - cess, with hes- i - ta - ting step, To
p
pour quel a - mou - reux Vous ê - tes-vous mus - qué - e? Si j'étais d'av-en -
one in chains of love, Bring'st thou thy per-fum'd beau - ty? If by some chance of

By permission of Messrs E. Baudoux & Co, Paris.


tu - re Ce - lui que vous ai - mez, Je vous ri - rais au nez Pour si folle im - pos -
heav - en, That one I were to be, I would with mock-ing mirth sneer at such quaint im -
tu - - re. A quoi
pos - - ture. Why hide,
mf
p
bon, ca - cho - tiè - - re, Voi - ler ce qu'on con - naît?
O dain - ty Prin - - cess That which thine eyes be - tray.
Vos char - mes, s'il vous plaît, Ont pris
Does not their vel - vet hold E'en Kings


— la cour en - tiè re. Si votre humeur fan -
— in sweet - est bond - age? If thy fan-tas - tic
8
p
a tempo
tas - que Veut garder le se - cret, C'est au cœur qu'il fau - drait At -
hu - mor In se-crets find de - light, O mask thy fic - kle heart And
8
a tempo
rit.
Tempo I.
tacher vo-tre mas - - que.
not thy face so beau - - t'ous.
Tempo I.
rit.
mf

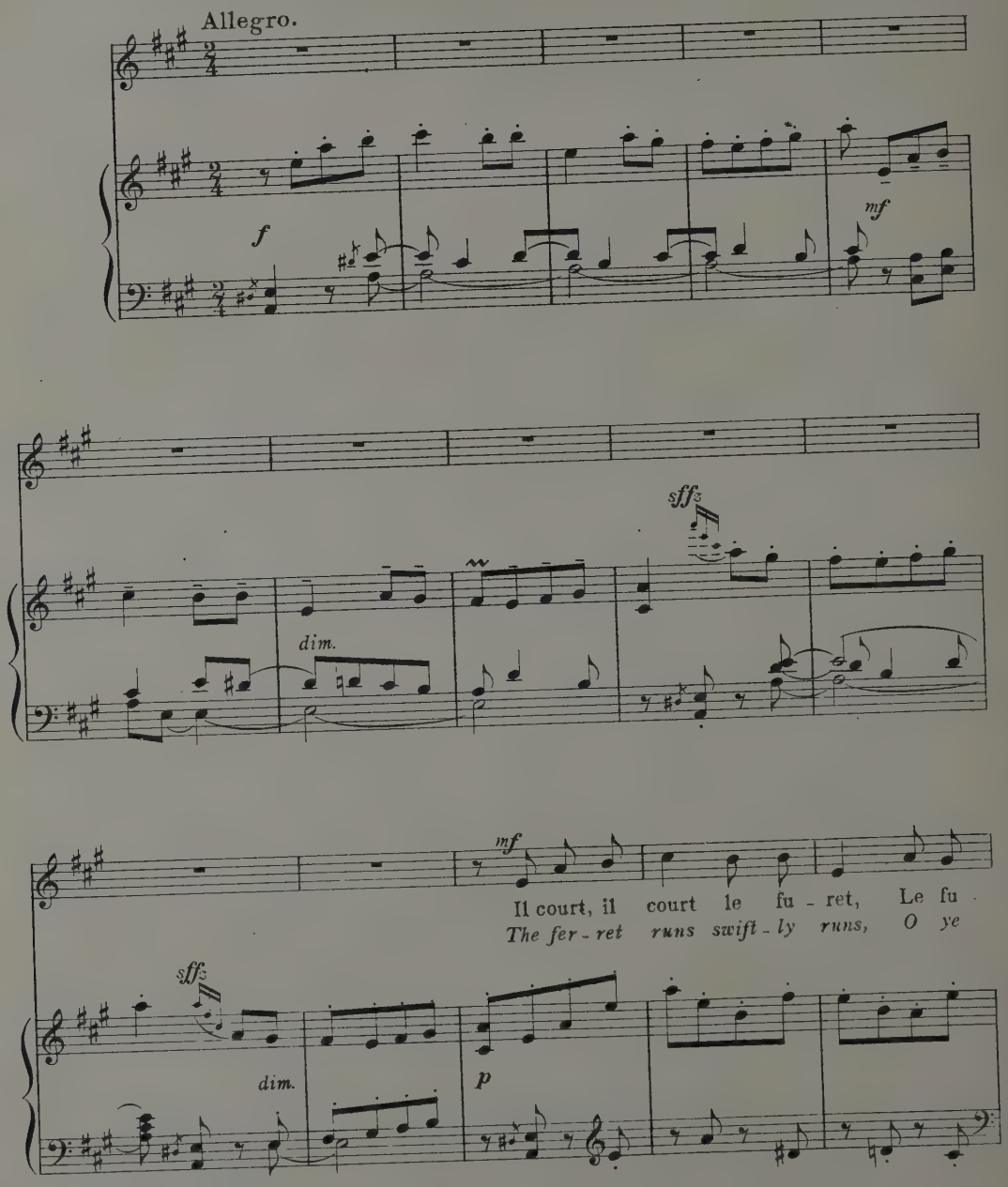
Le Furet du Bois Joli.

THE FERRET.

JEAN BENEDICT.

English adaptation by ALEX. BLAESS.

P. de BRÉVILLE.



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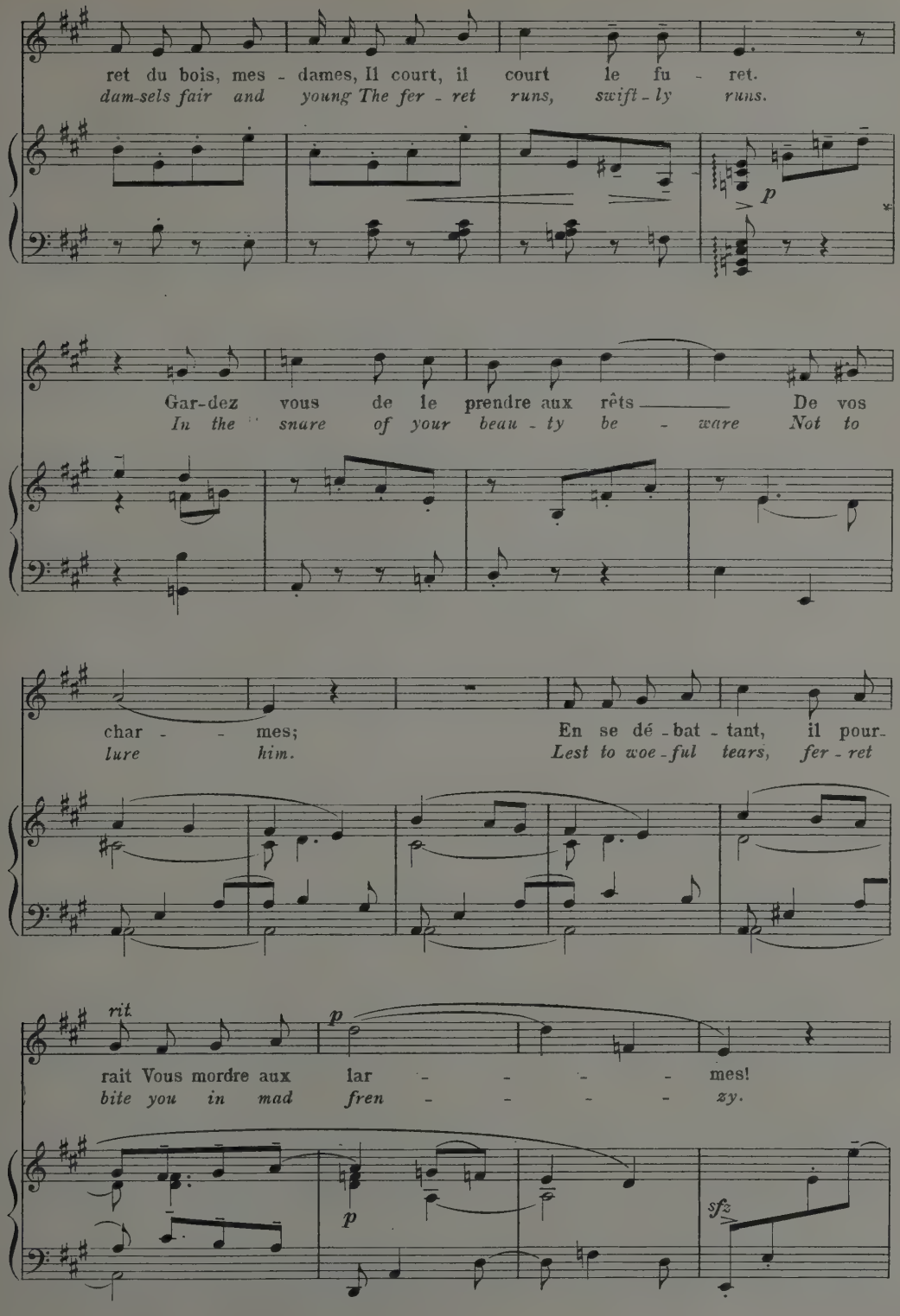
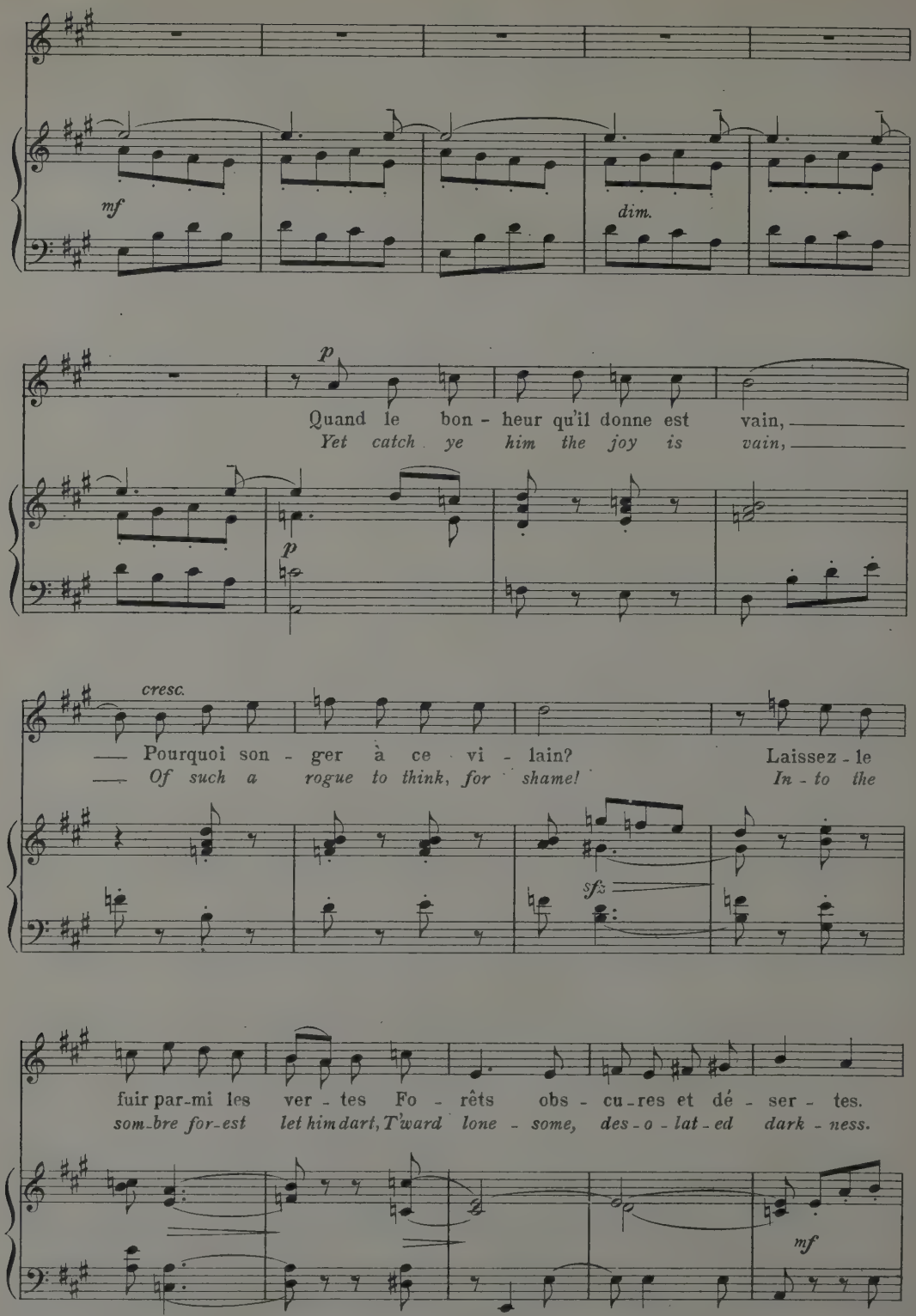
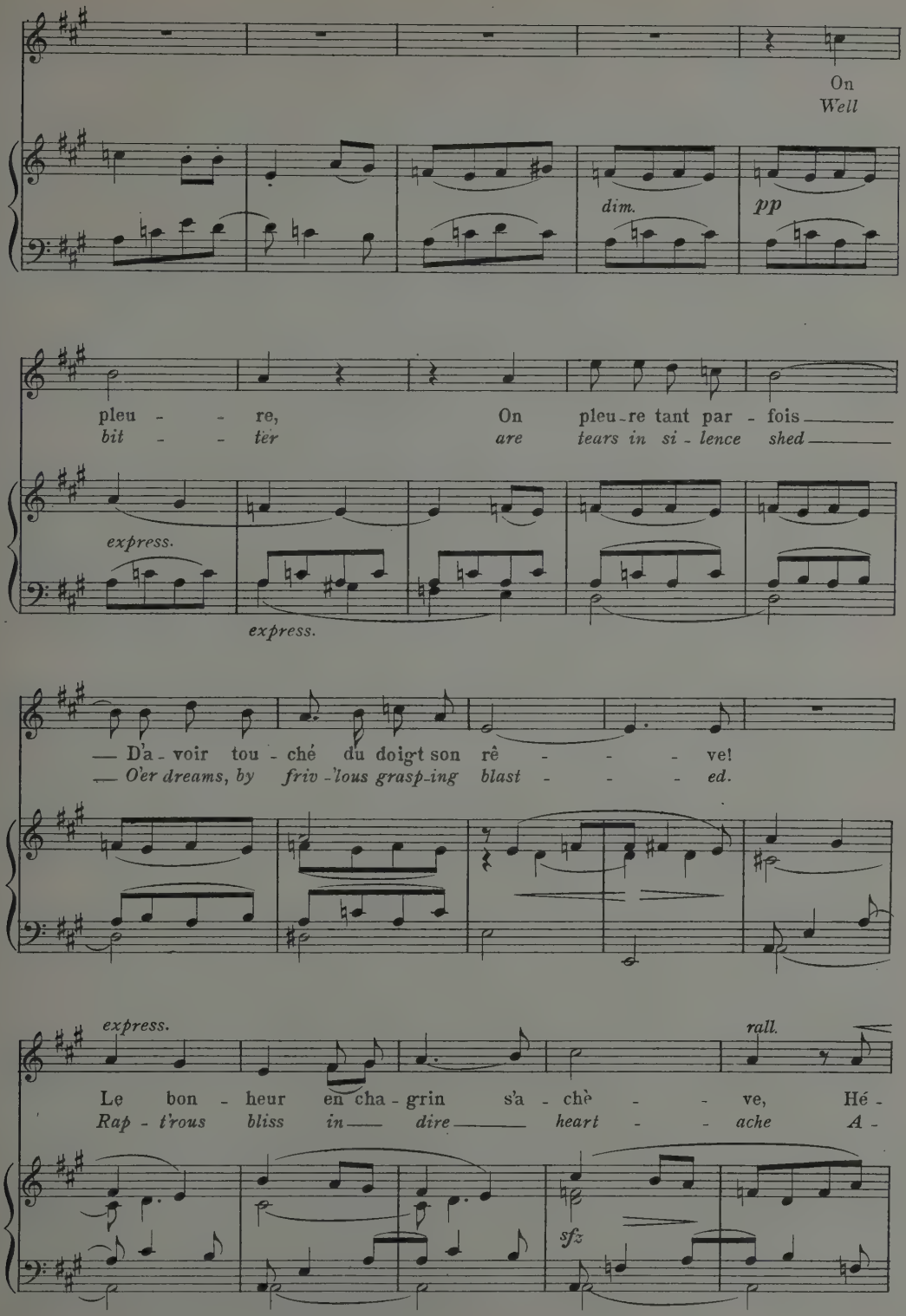
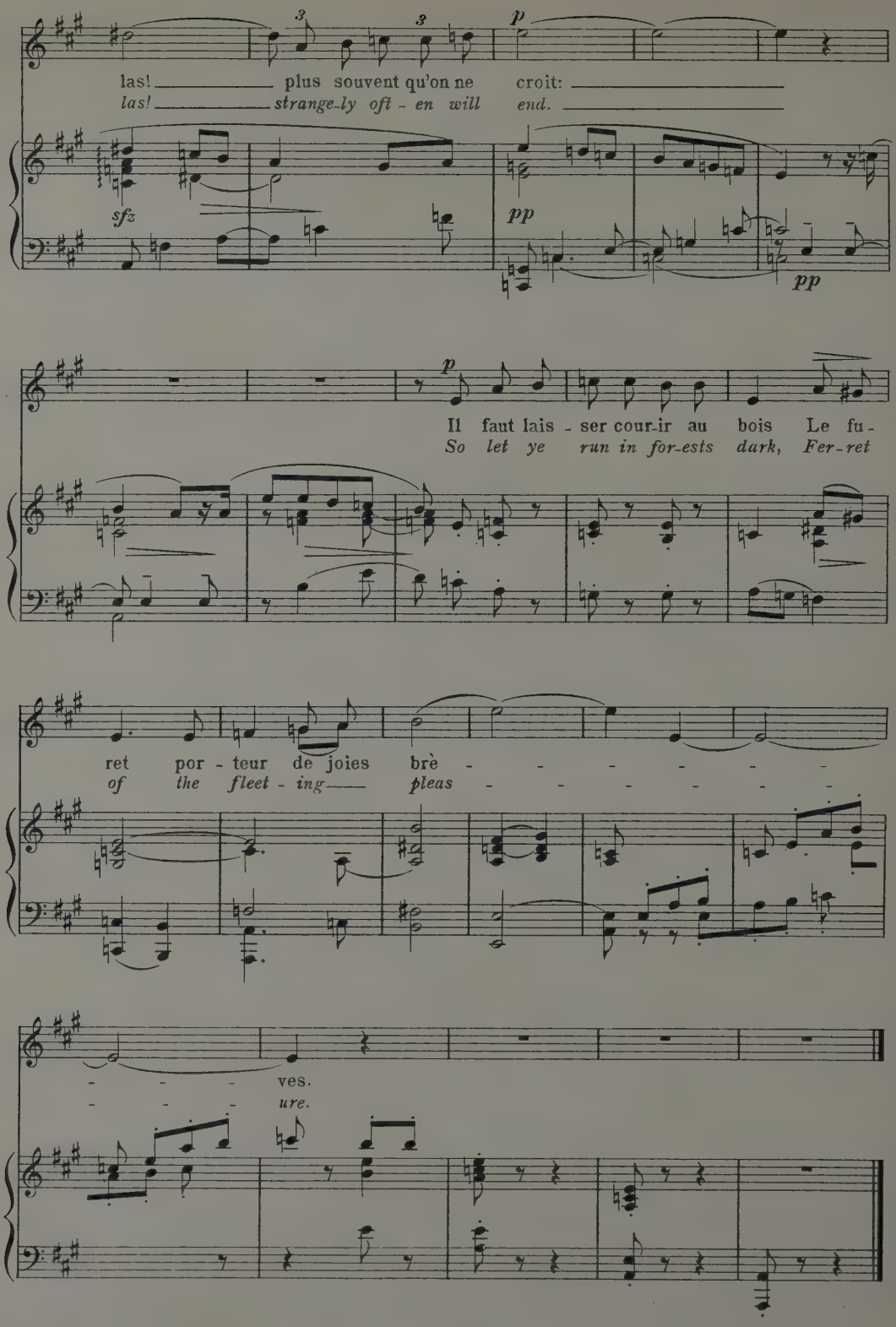

ret du bois, mes - dames, Il court, il court le fu - ret.
dam-sels fair and young The fer - ret runs, swift - ly runs.
p
Gar-dez vous de le prendre aux rêts De vos
In the snare of your beau - ty be - ware Not to
char - - mes; En se dé - bat - tant, il pour-
lure him. Lest to woe - ful tears, fer - ret
rit
p
rait Vous mordre aux lar - - - - - mes!
bite you in mad fren - - - - - zy.
p
sfz


mf
dim.
p
Quand le bon - heur qu'il donne est vain,
Yet catch ye him the joy is vain,
p
cresc.
Pourquoi son - ger à ce vi - lain? Laissez - le
Of such a rogue to think, for shame! In - to the
sfz
fuir par-mi les ver - tes Fo - rêts obs - cu-res et dé - ser - tes.
som-bre for-est let him dart, T'ward lone - some, des - o - lat - ed dark - ness.
mf


On
Well
dim.
pp
pleu - - re, On pleu-re tant par - fois
bit - - ter are tears in si - lence shed
express.
express.
— D'a - voir tou - ché du doigt son rê - - - ve!
— O'er dreams, by friv-'lous grasp-ing blast - - - ed.
express.
rall.
Le bon - heur en cha - grin s'a - chè - - ve, Hé -
Rap - t'rous bliss in— dire— heart - - ache A -
sfz


las! plus souvent qu'on ne croit:
las! strange-ly oft - en will end.
sfz
p
pp
pp
Il faut lais - ser cour-ir au bois Le fu -
So let ye run in for-ests dark, Fer-ret
ret por - teur de joies brè - - - - - - -
of the fleet - ing pleas - - - - - - -
ves.
ure.

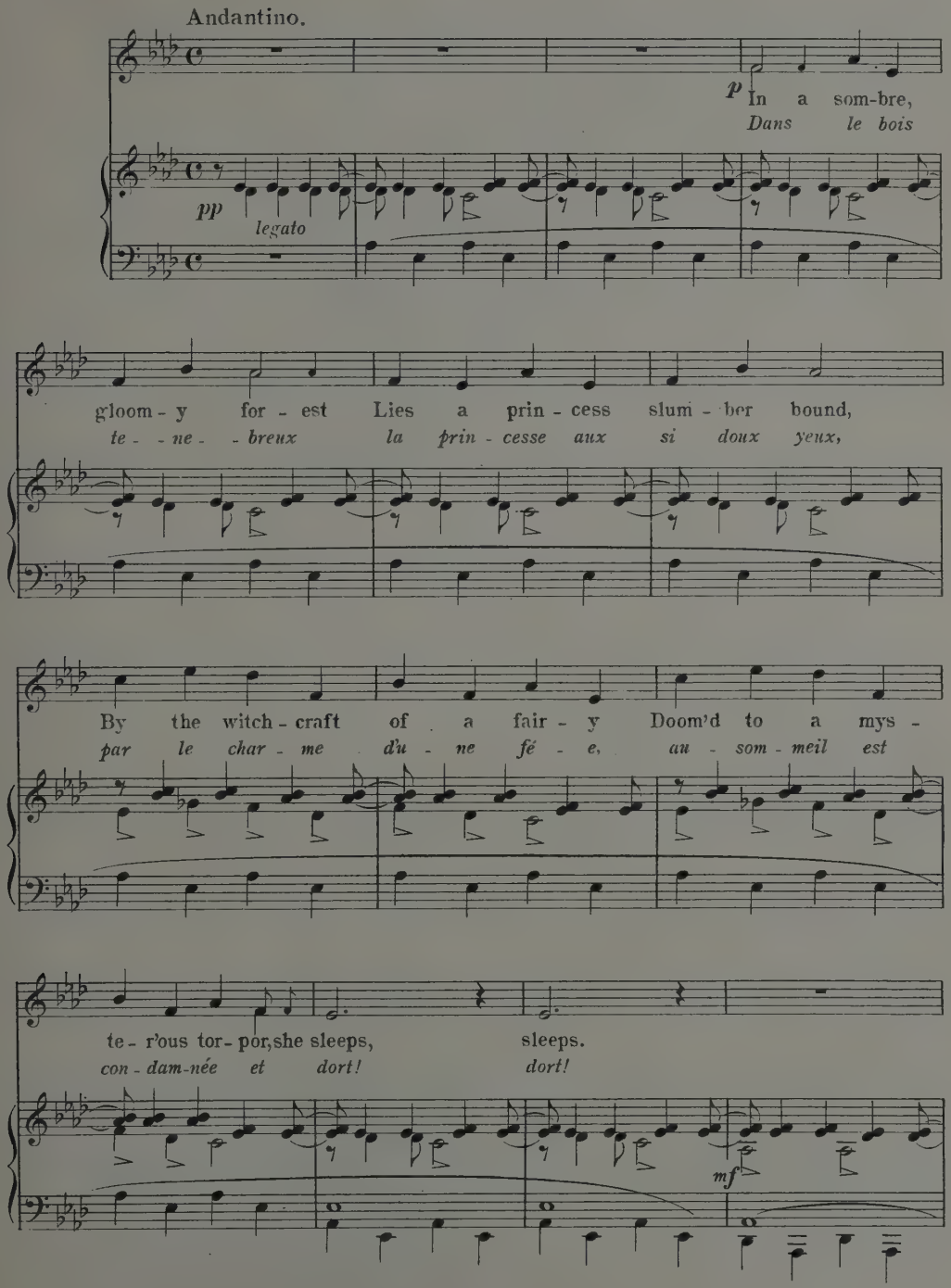
The Enchanted Princess.

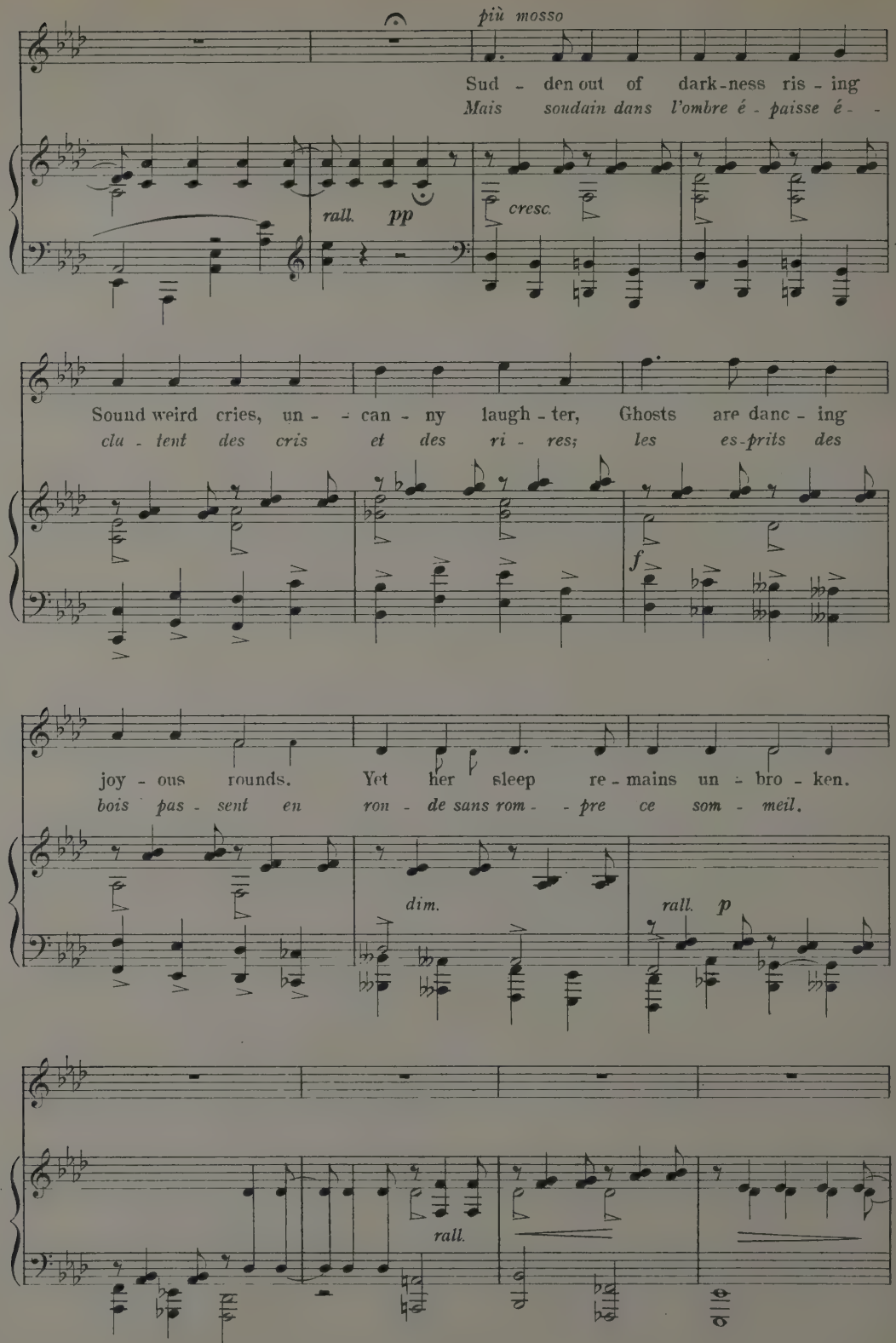
LA PRINCESSE ENDORMIE.

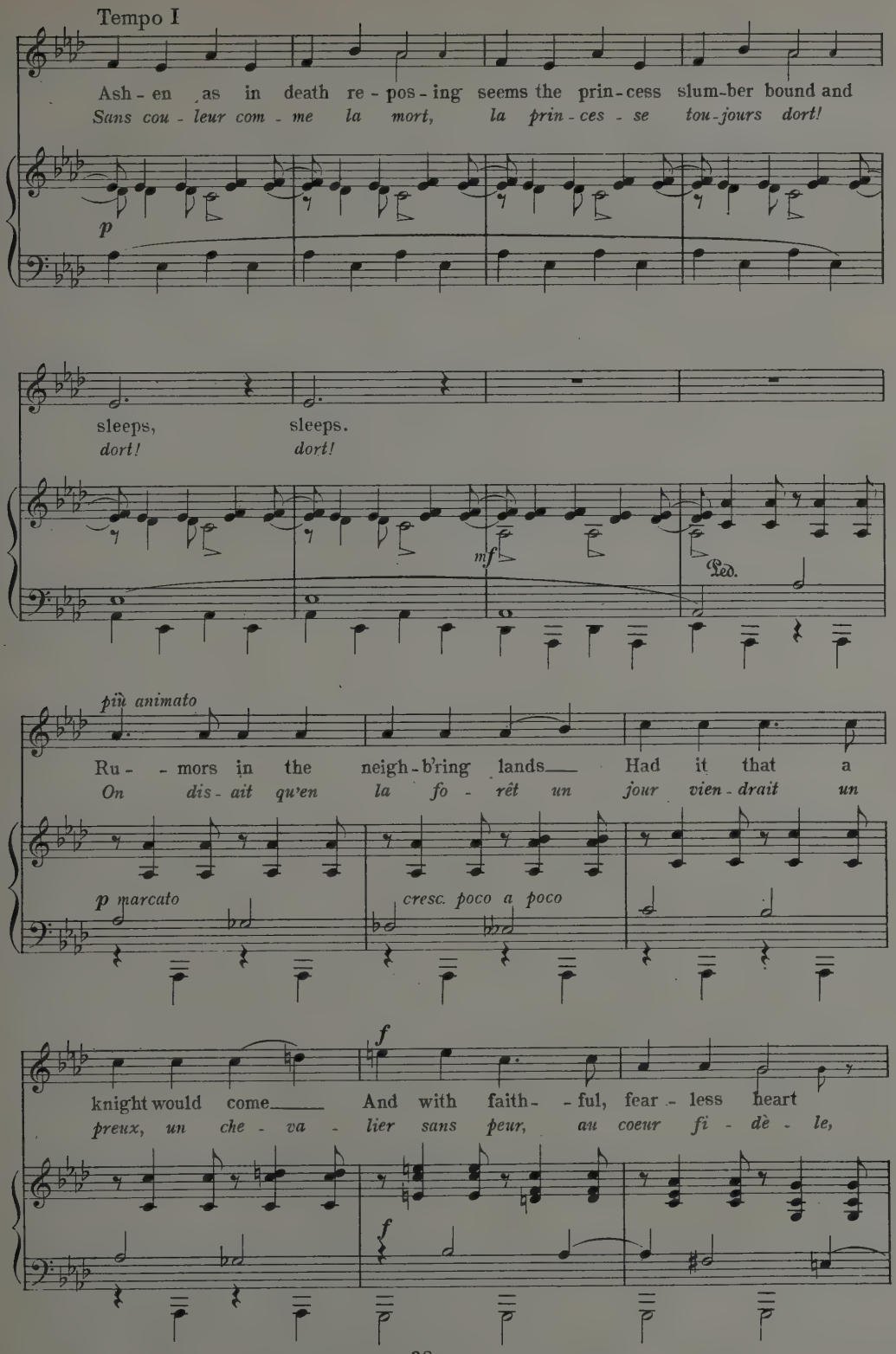
BALLADE.

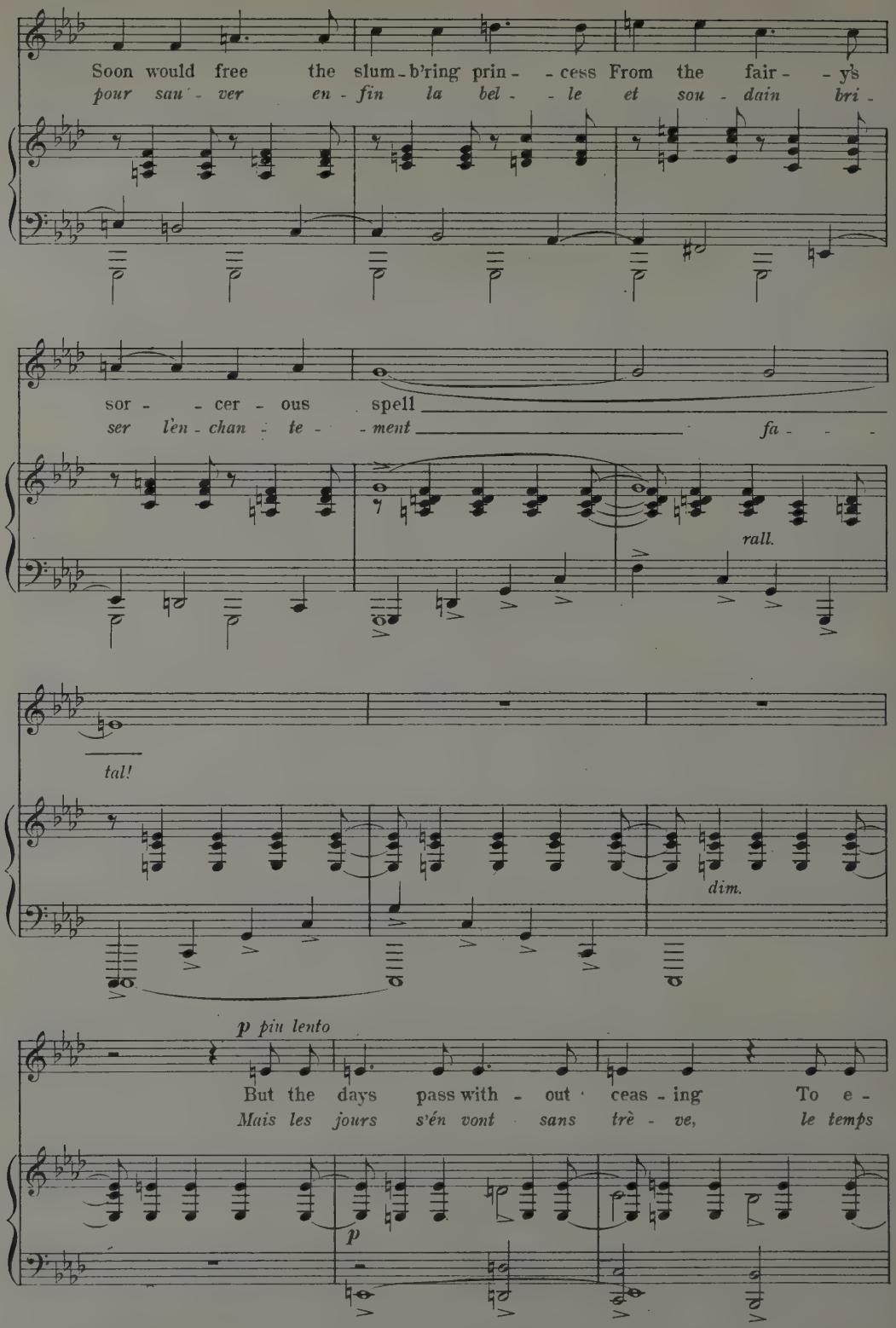
English adaptation by ALEX. BLAESS.

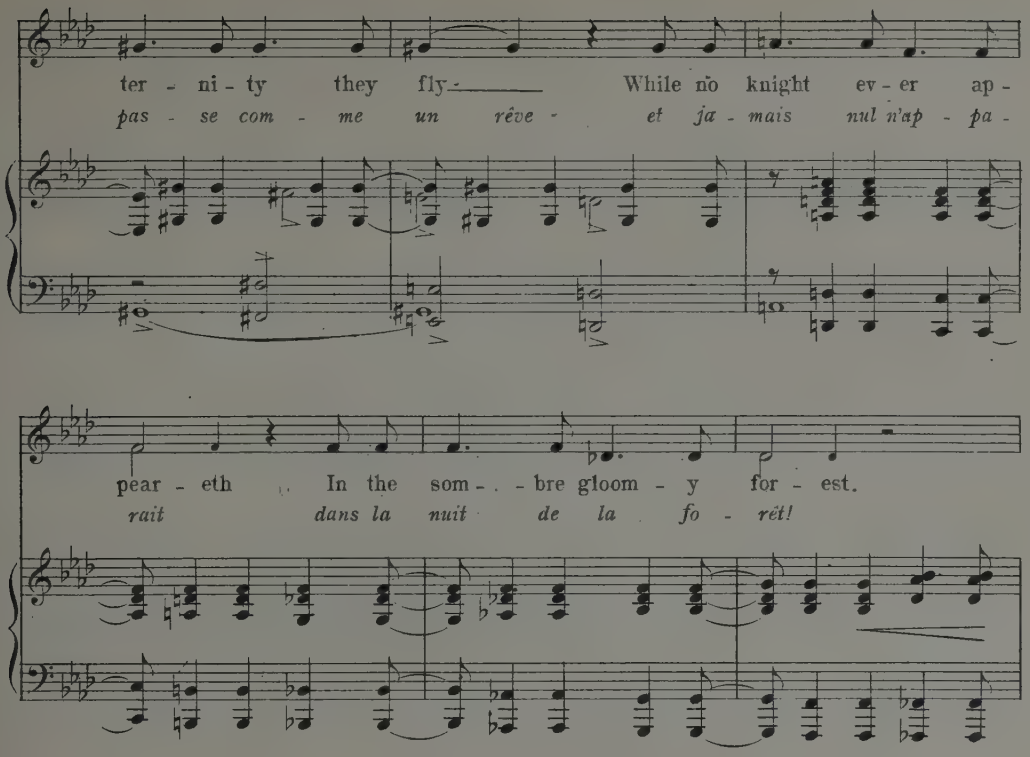
A. BORODINE.

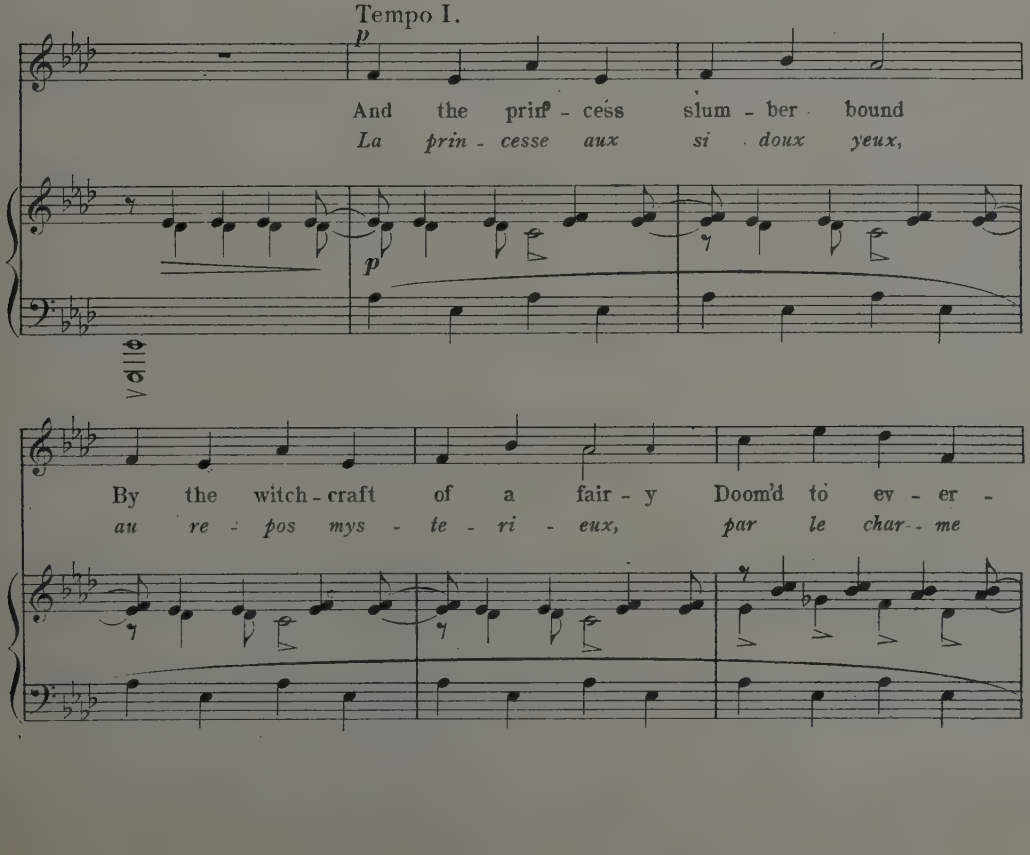

Andantino.
p
In a som-bre,
Dans le bois
pp
legato
gloom - y for - est Lies a prin - cess slum - ber bound,
te - - ne - - breux la prin - cesse aux si doux yeux,
By the witch - craft of a fair - y Doom'd to a mys -
par le char - me d'u - ne fé - e, au - som - meil est
te - r'ous tor - por, she sleeps, sleeps.
con - dam-née et dort! dort!
mf

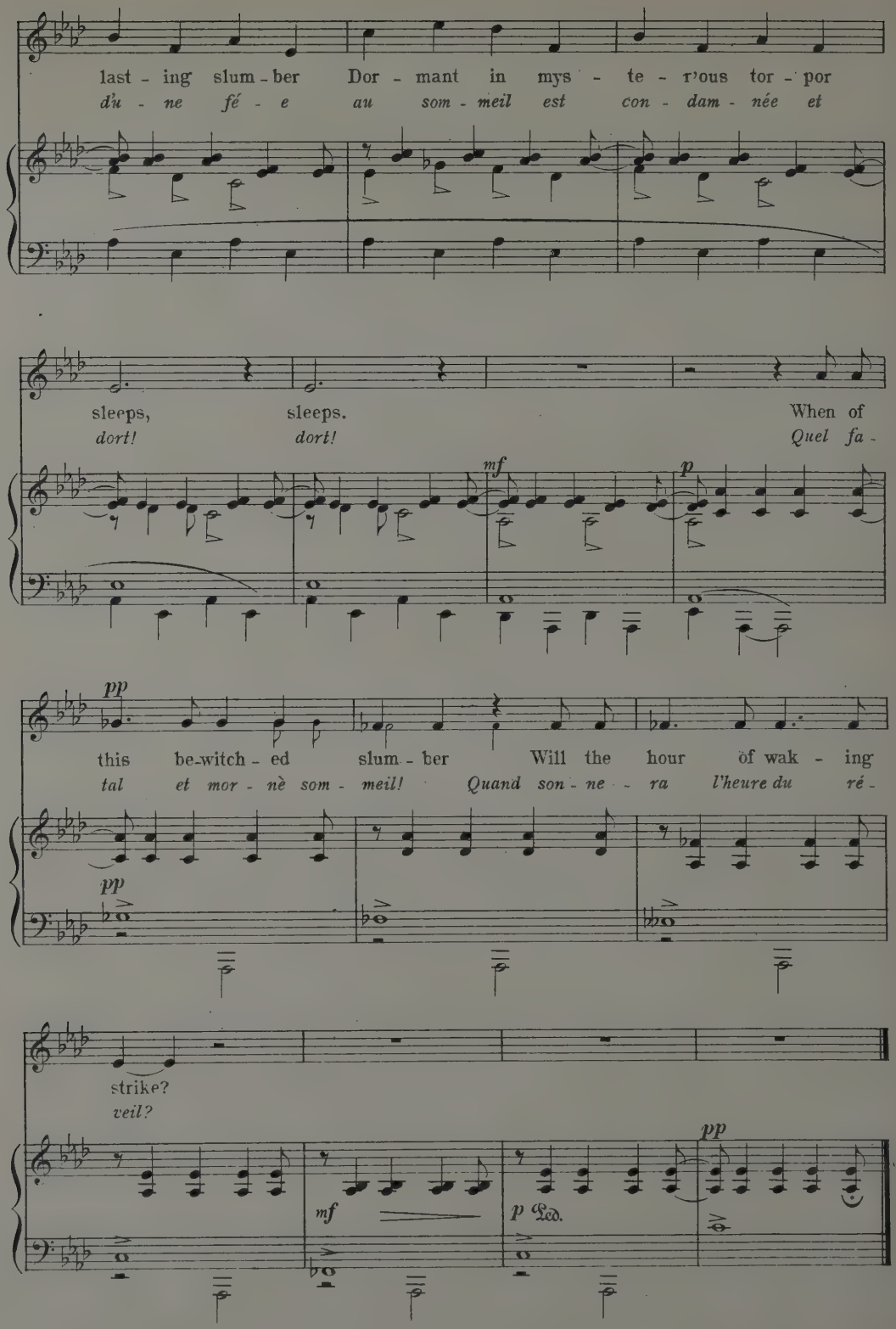

più mosso
Sud - den out of dark-ness ris - ing
Mais soudain dans l'ombre é - paisse é - -
rall. pp
cresc.
Sound weird cries, un - - can - ny laugh - ter, Ghosts are danc - ing
clu - tent des cris et des ri - res; les es-prits des
f
joy - ous rounds. Yet her sleep re - mains un - bro - ken.
bois pas - sent en ron - de sans rom - - pre ce som - meil.
dim.
rall. p
rall.


Tempo I
Ash - en as in death re - pos - ing seems the prin - cess slum-ber bound and
Sans cou - leur com - me la mort, la prin - ces - se tou-jours dort!
p
sleeps, sleeps.
dort! dort!
mf
Ped.
più animato
Ru - - mors in the neigh - b'ring lands Had it that a
On dis - ait qu'en la fo - rêt un jour vien - drait un
p marcato
cresc. poco a poco
f
knight would come And with faith - - ful, fear - less heart
preux, un che - va - lier sans peur, au coeur fi - dè - le,
f


Soon would free the slum-b'ring prin- - cess From the fair- - y's
pour sau - ver en - fin la bel - - le et sou - dain bri -
sor- - cer - ous spell
ser l'en - chan - te - - ment fa - - -
rall.
tal!
dim.
p pin lento
But the days pass with - out ceas - ing To e -
Mais les jours s'én vont sans trè - ve, le temps
p


ter - ni - ty they fly - While no knight ev - er ap -
pas - se com - me un rêve - et ja - mais nul n'ap - pa -
pear - eth In the som - - bre gloom - y for - est.
rait dans la nuit de la fo - rêt!


Tempo I.
p
And the prin - cess slum - ber bound
La prin - cesse aux si doux yeux,
p
By the witch - craft of a fair - y Doom'd to ev - er -
au re - pos mys - te - ri - eux, par le char - me

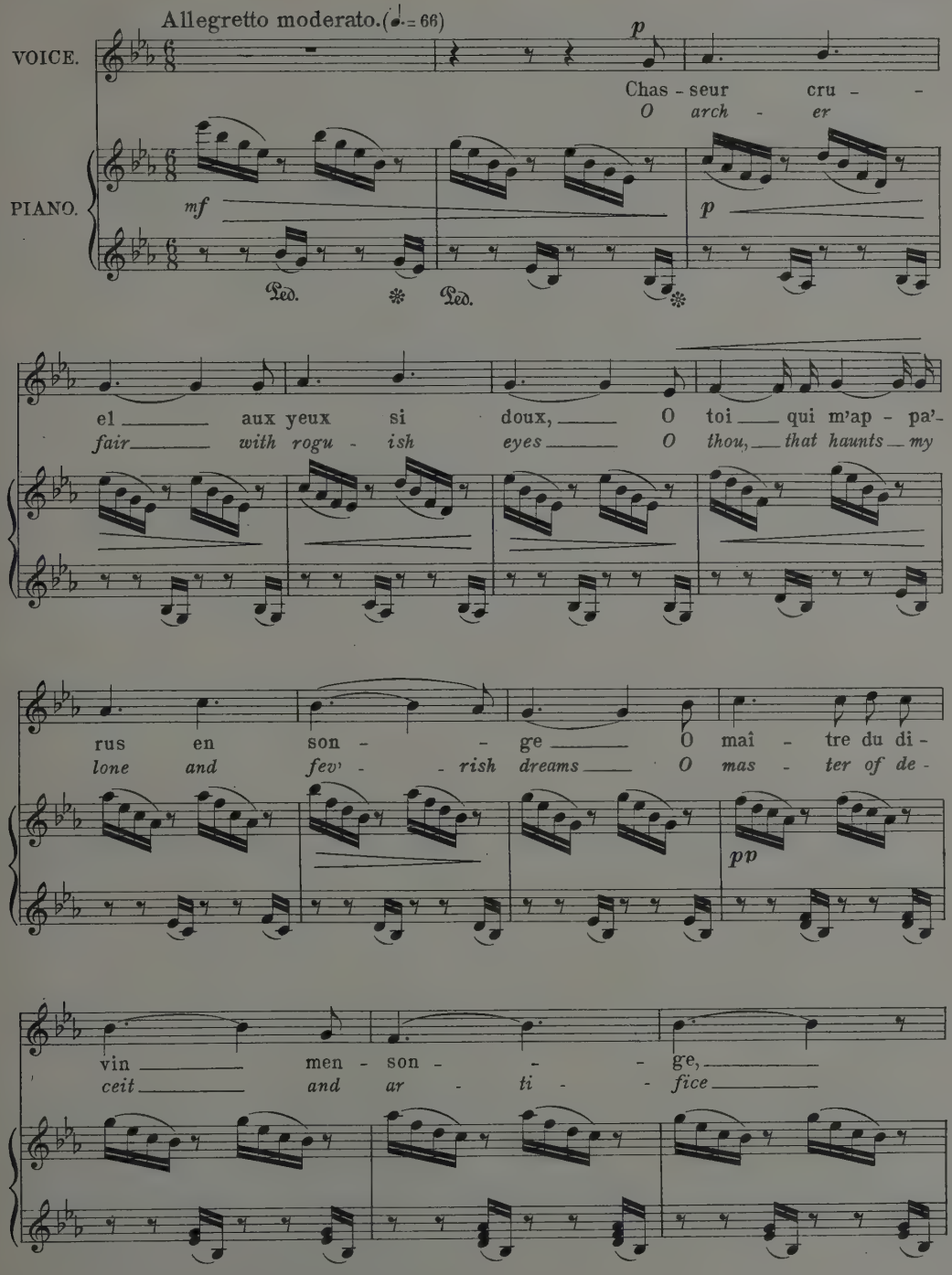

last - ing slum - ber Dor - mant in mys - te - rious tor - por
d'u - ne fé - e au som - meil est con - dam - née et
sleeps, sleeps. When of
dort! dort! Quel fa -
mf
p
pp
this be-witch - ed slum - ber Will the hour of wak - ing
tal et mor - nè som - meil! Quand son - ne - ra l'heure du ré -
pp
strike?
veil?
pp
mf
p Ped.

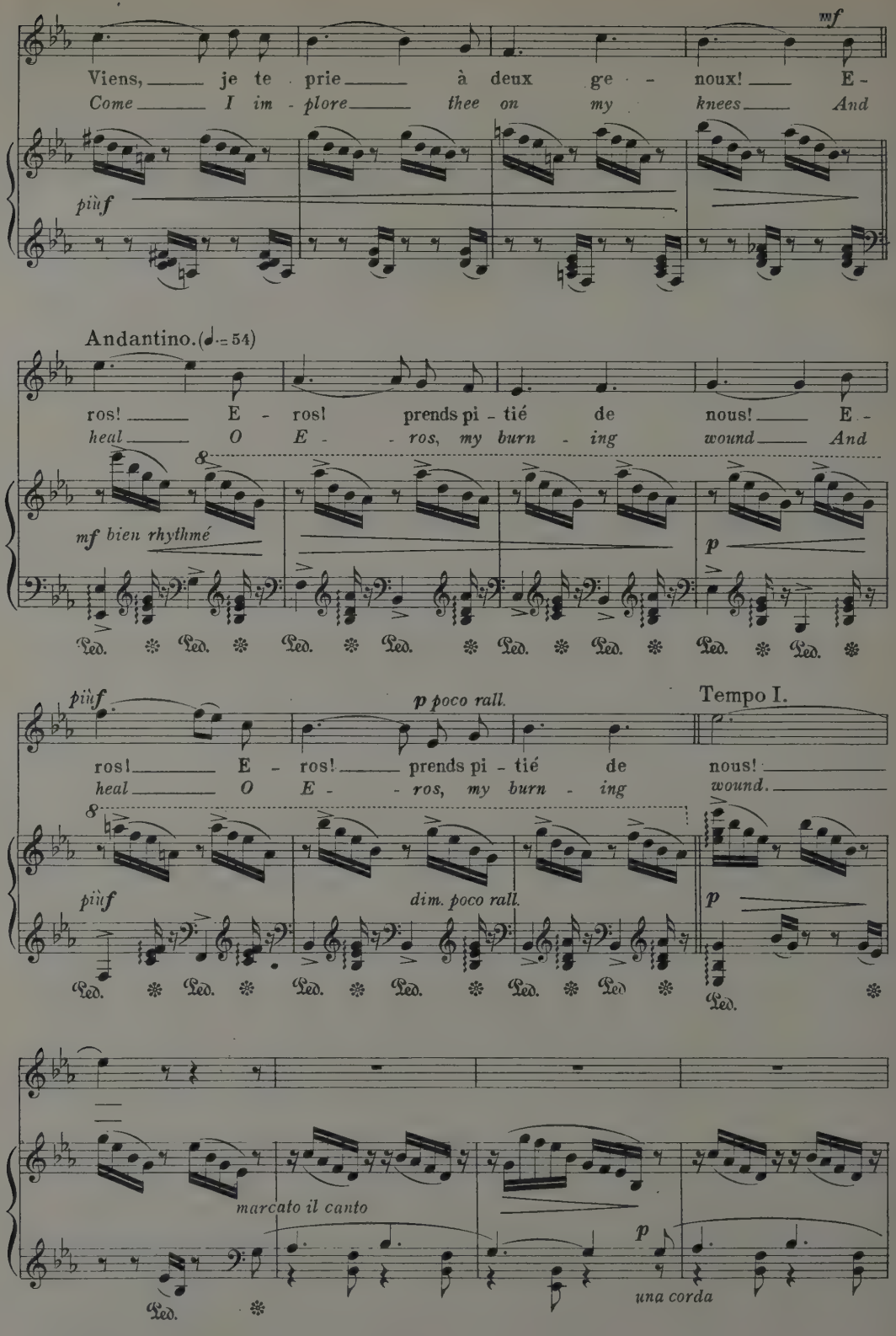
Hymne à Eros.

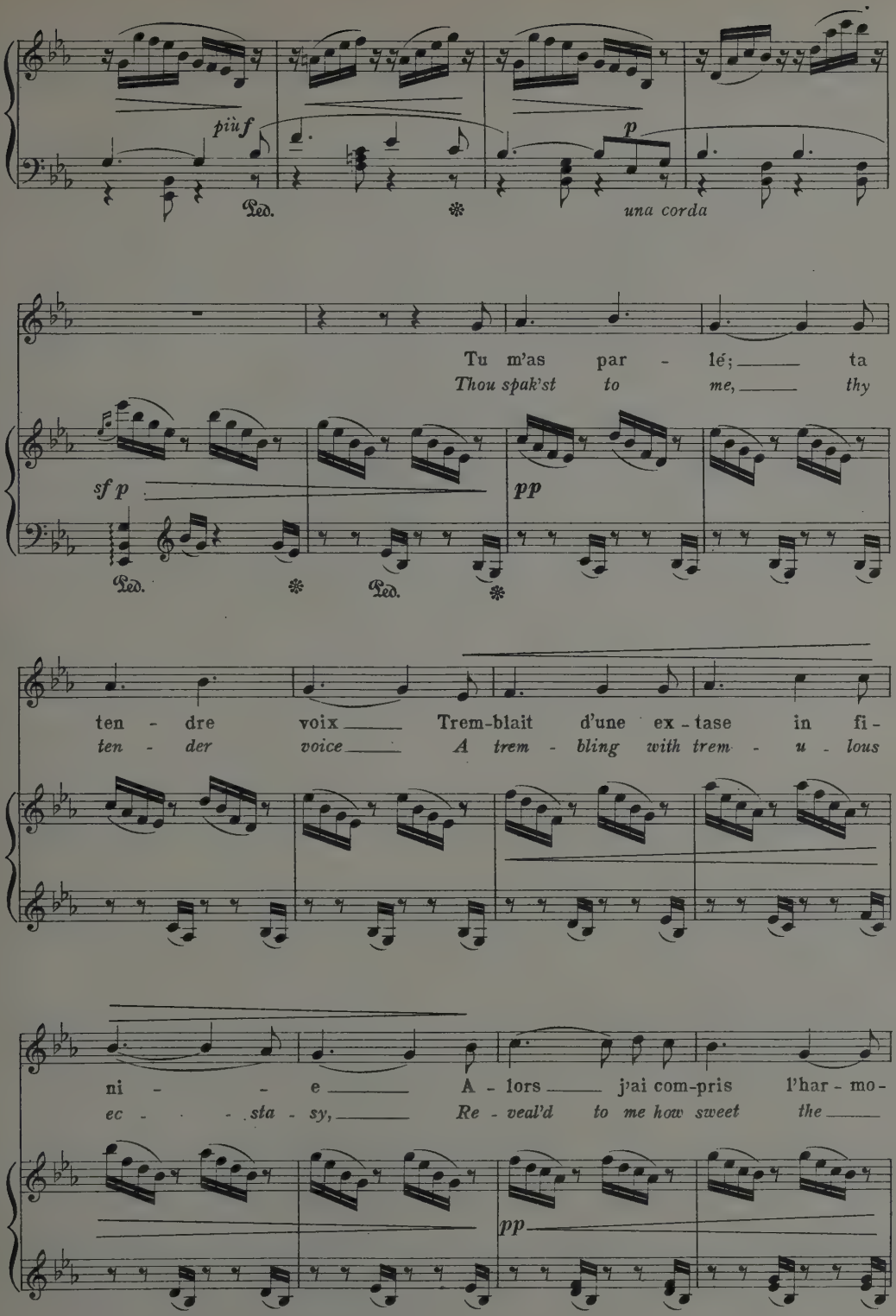
HYMN TO EROS.

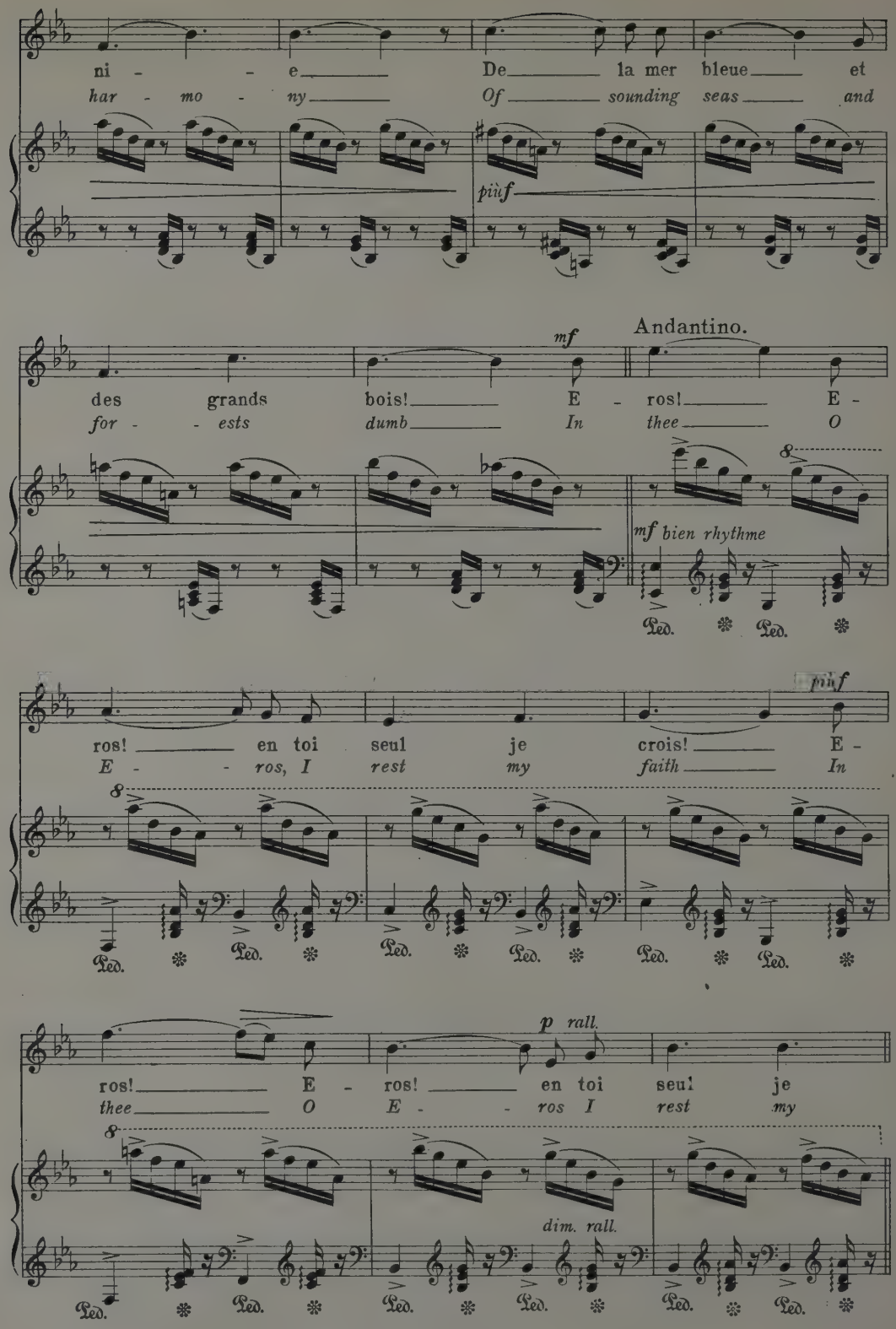
English adaptation by ALEX. BLAESS.

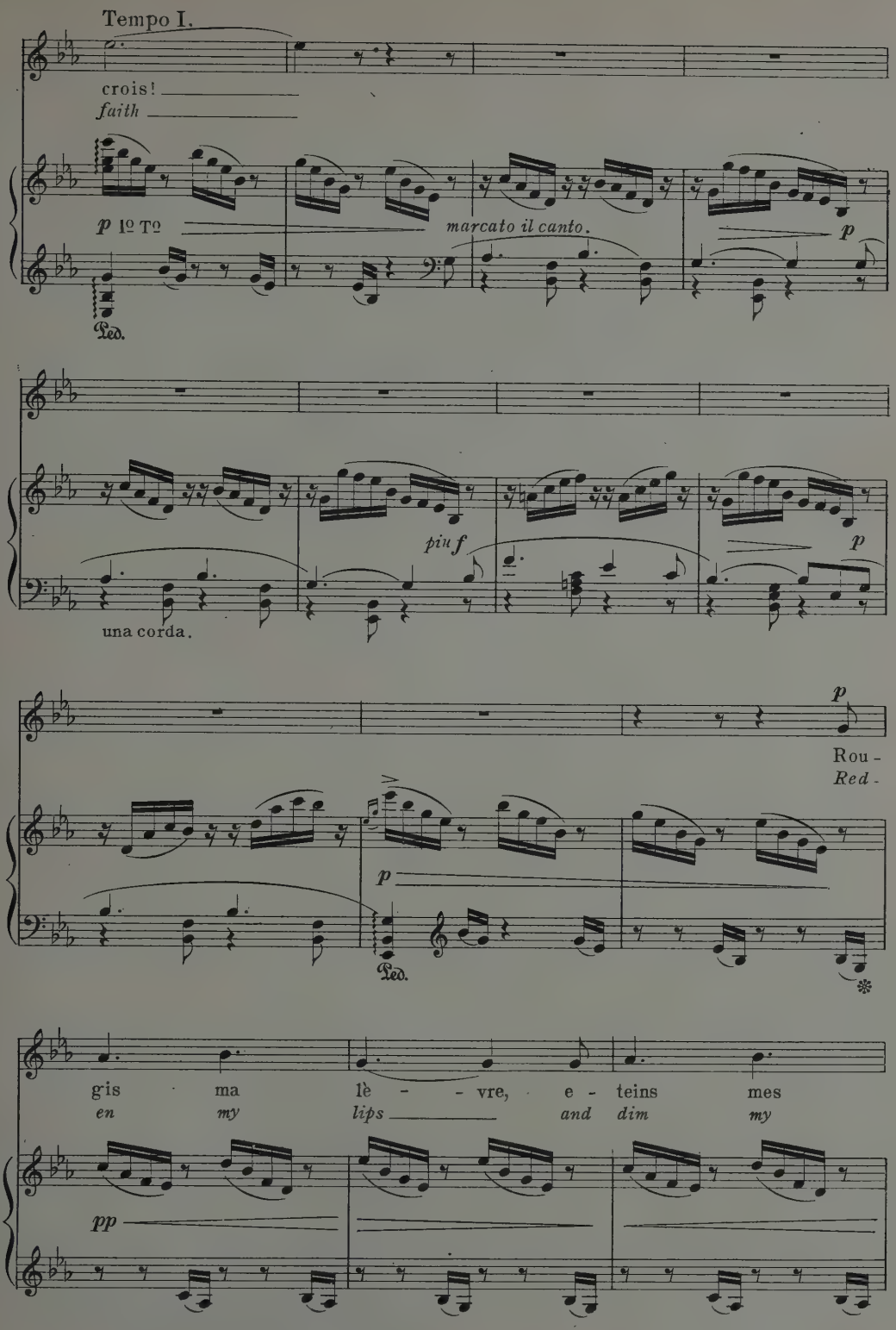
AUGUSTA HOLMÈS.

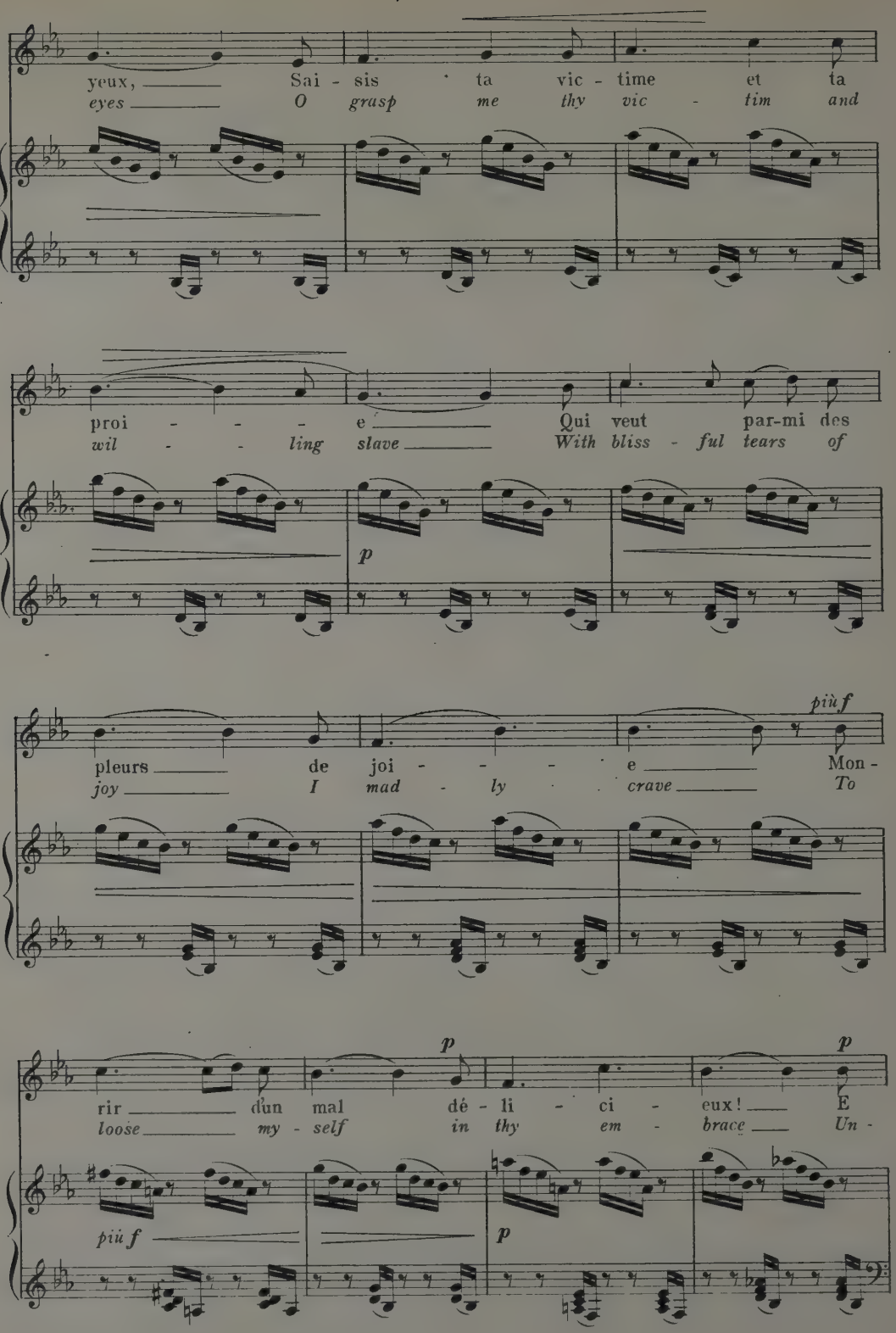

Allegretto moderato. (♩. = 66)
VOICE.
PIANO.
p
Chas - seur cru - -
O arch - er
mf
p
Ped.
Ped.
el aux yeux si doux, O toi qui m'ap - pa'-
fair with rogu - ish eyes O thou, that haunts my
rus en son - - ge O maî - tre du di-
lone and fev' - - rish dreams O mas - ter of de -
pp
vin men - son - - ge,
ceit and ar - ti - fice

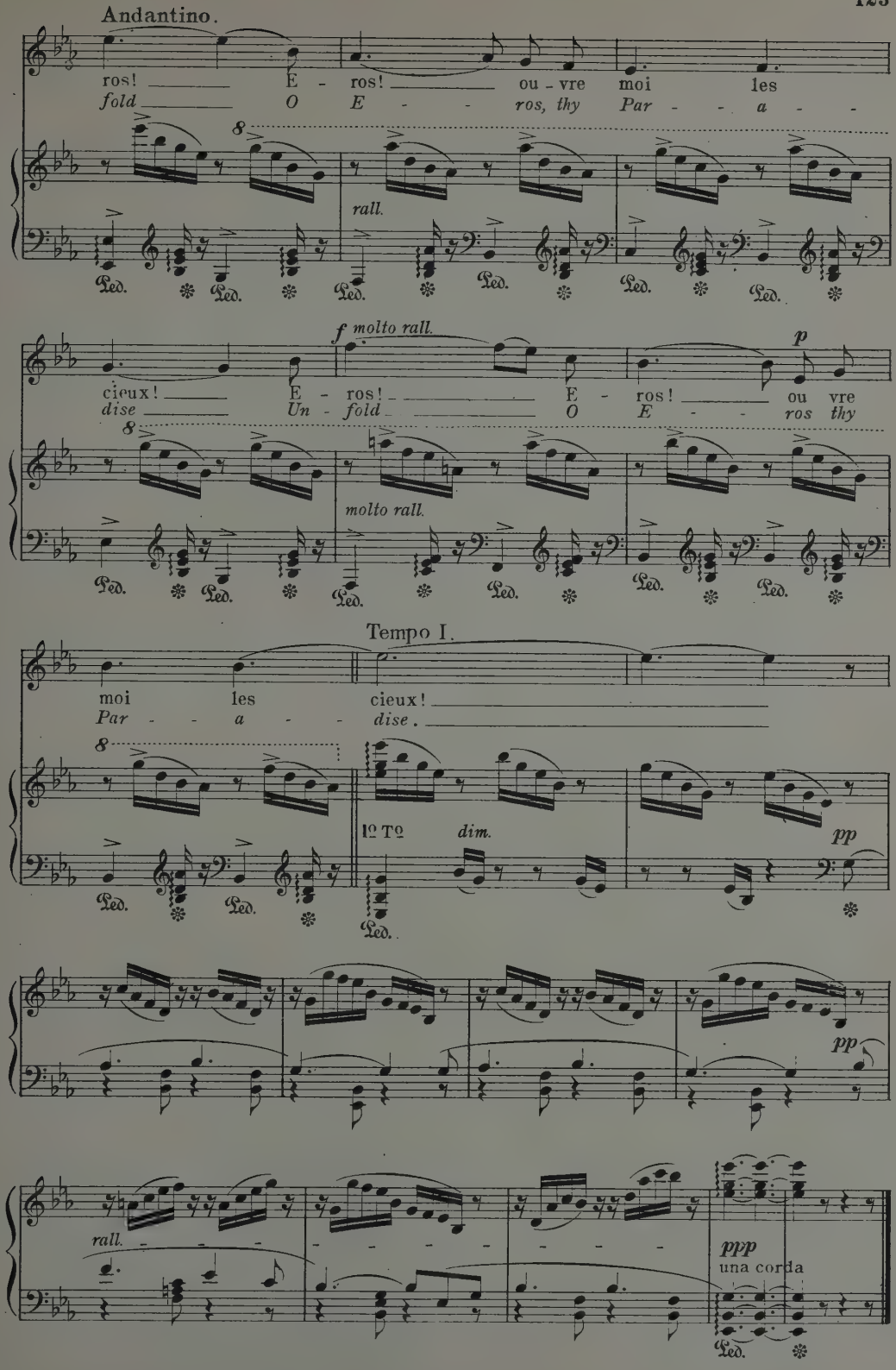

mf
Viens, je te prie à deux ge - noux! E -
Come I im - plore thee on my knees And
più f
Andantino. (♩.= 54)
ros! E - ros! prends pi - tié de nous! E -
heal O E - - ros, my burn - ing wound And
mf bien rhythmé
p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
più f
p poco rall.
Tempo I.
ros! E - ros! prends pi - tié de nous!
heal O E - - ros, my burn - ing wound.
più f
dim. poco rall.
p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
marcato il canto
p
una corda
Ped. *


più f
p
una corda
Ped.
Tu m'as par - lé; ta
Thou spak'st to me, thy
sf p
pp
ten - dre voix Trem-blait d'une ex - tase in fi -
ten - der voice A trem - bling with trem - u - lous
ni - e A - lors j'ai com-pris l'har - mo -
ec - sta - sy, Re - veal'd to me how sweet the


ni - - e De la mer bleue et
har - mo - ny Of sounding seas and
piùf
Andantino.
mf
des grands bois! E - ros! E -
for - - ests dumb In thee O
mf bien rhythme
Ped. Ped.
piùf
ros! en toi seul je crois! E -
E - - ros, I rest my faith In
Ped. Ped. Ped. Ped. Ped. Ped.
p rall.
ros! E - ros! en toi seul je
thee O E - - ros I rest my
dim. rall.
Ped. Ped. Ped. Ped. Ped. Ped.


Tempo I.
crois!
faith
p 1º To
marcato il canto.
p
Ped.
piu f
p
una corda.
p
Rou -
Red -
p
Ped.
gis ma lè - - vre, e - teins mes
en my lips and dim my
pp


yeux, Sai - sis ta vic - time et ta
eyes O grasp me thy vic - tim and
proi - - - e Qui veut par-mi des
wil - - ling slave With bliss - ful tears of
p
pleurs de joi - - - - e Mon -
joy I mad - ly crave To
più f
rir d'un mal dé - li - ci - eux! E
loose my - self in thy em - brace Un -
p
p
più f
p


Andantino.
ros! E - ros! ou - vre moi les
fold O E - - ros, thy Par - - a - -
rall.
f molto rall.
p
cieux! E - ros! E - ros! ou vre
dise Un - fold O E - - ros thy
molto rall.
Tempo I.
moi les cieux!
Par - - a - - dise.
1º Tº
dim.
pp
pp
rall.
ppp
una corda

Long After.

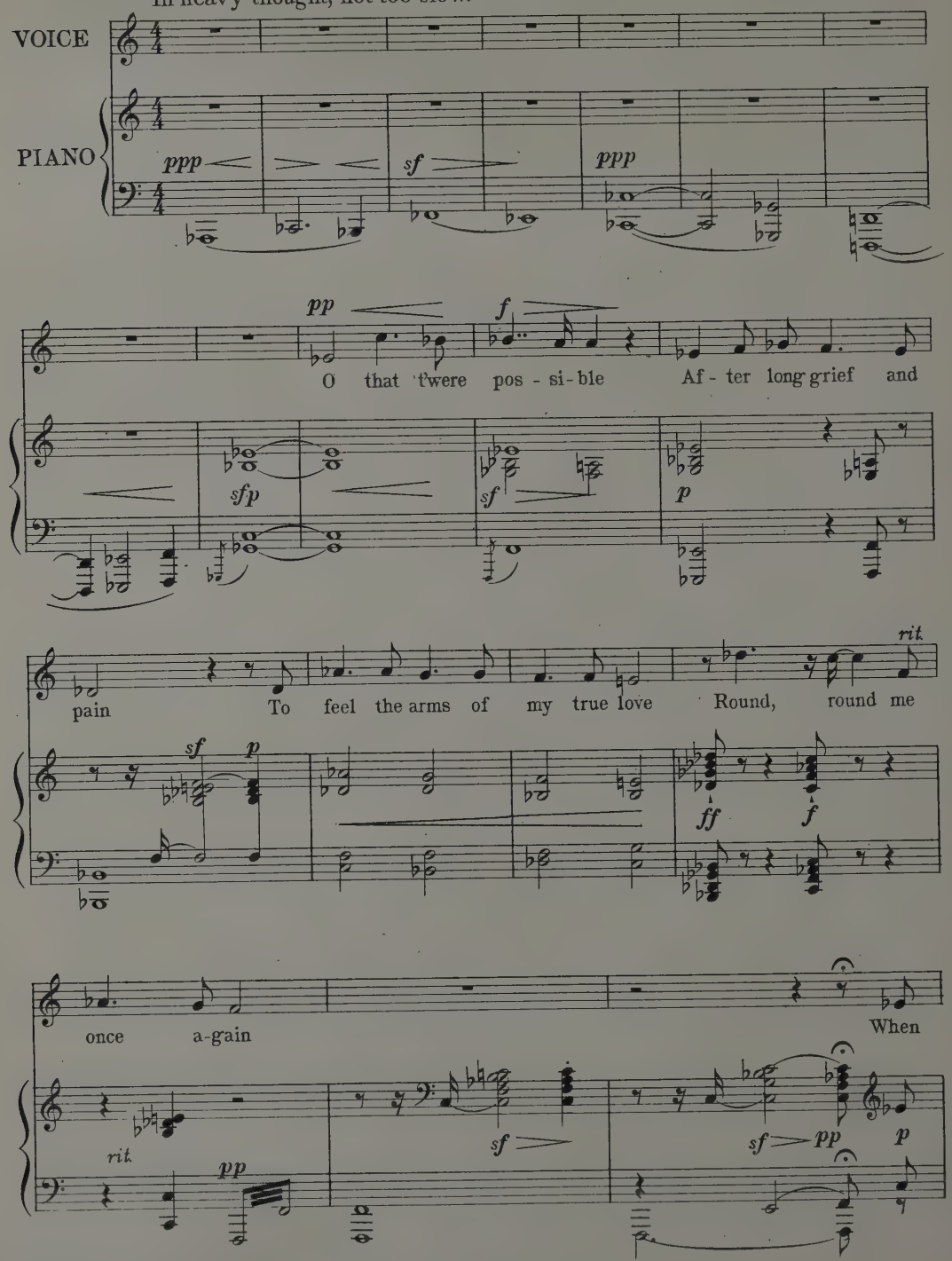
A Study on Tennyson's "Maud."

Arranged from the Orchestral Score.

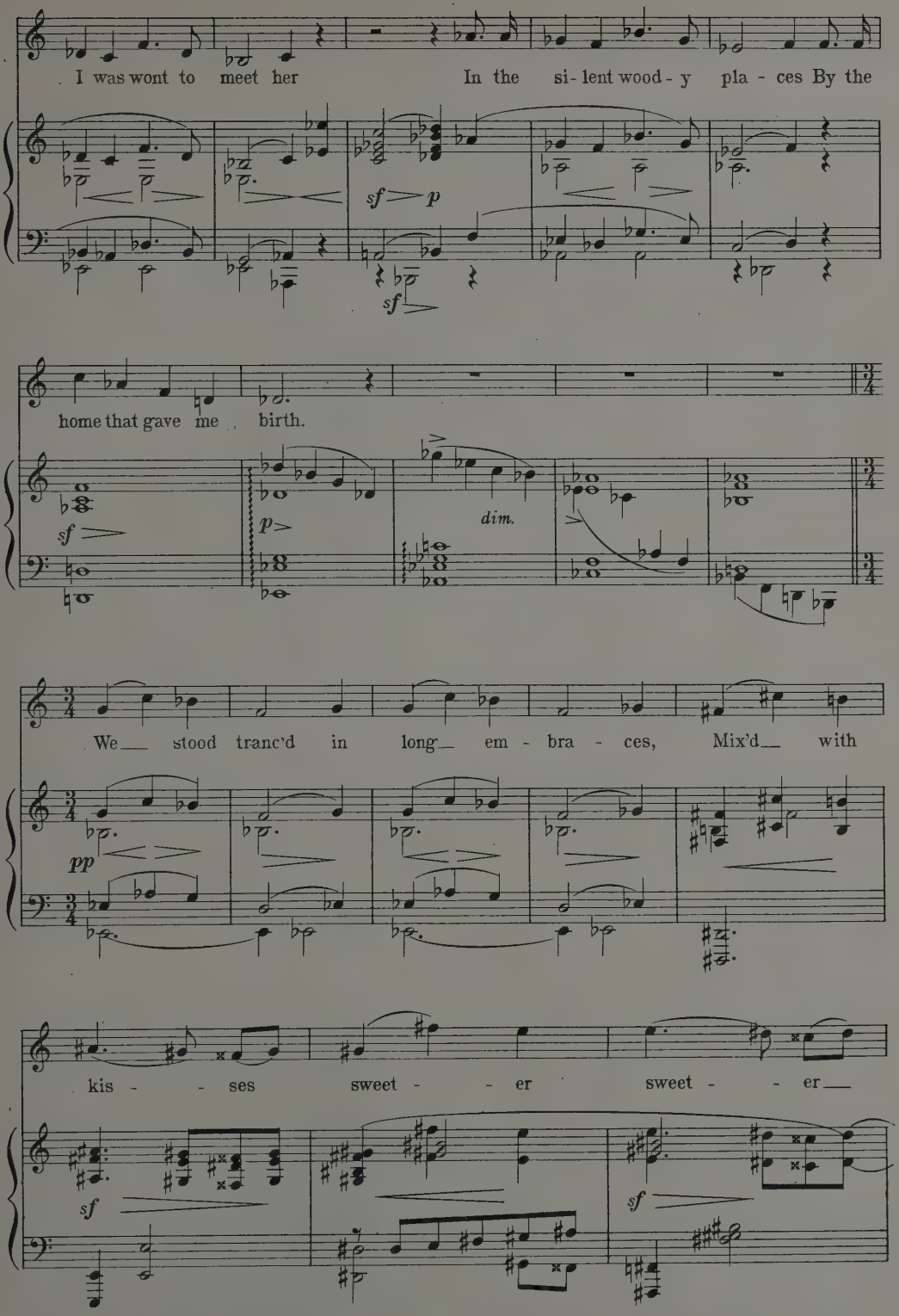
Composed for Madame Sophie Loewe von Glehn.

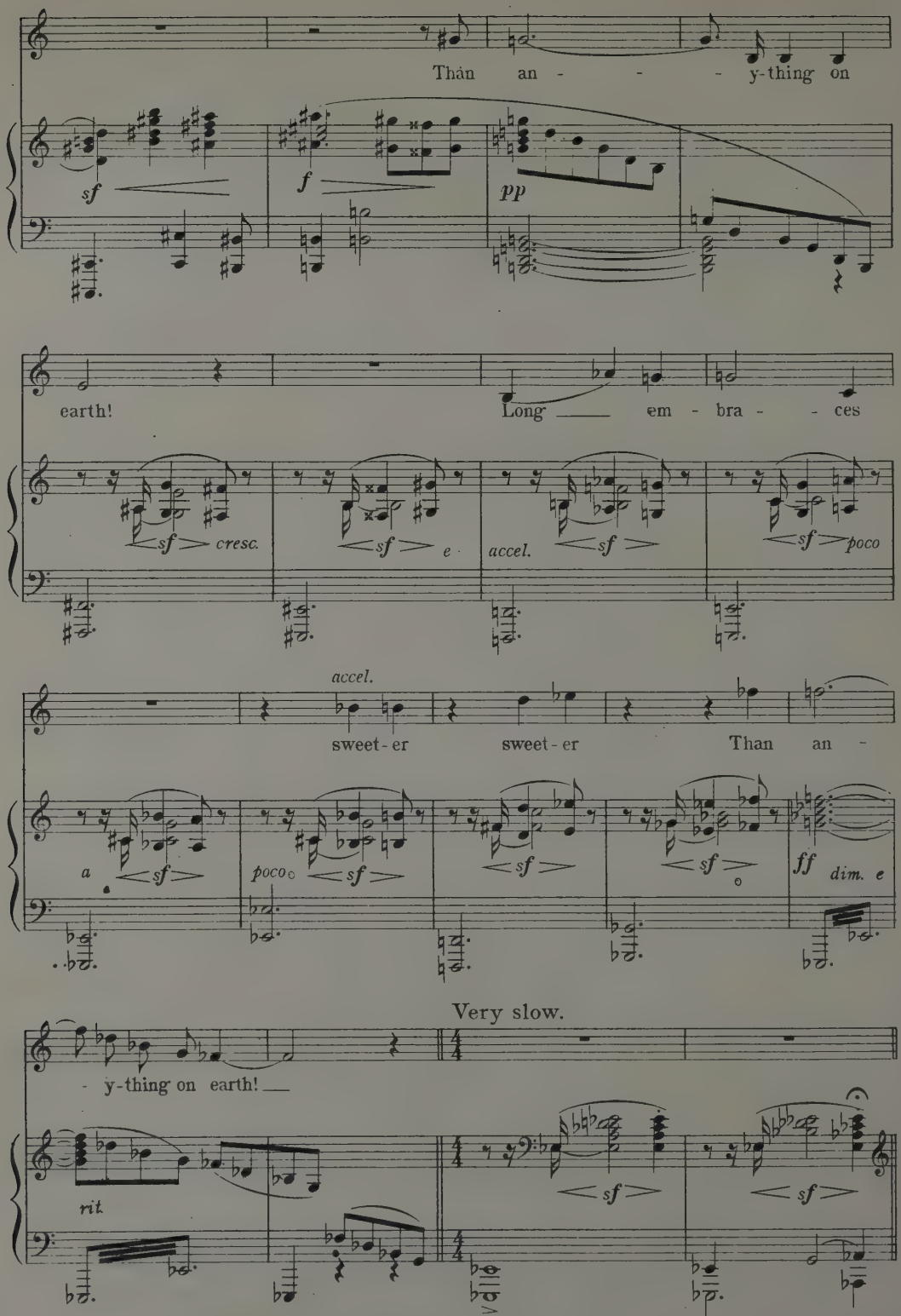
G. W. L. MARSHALL-HALL.

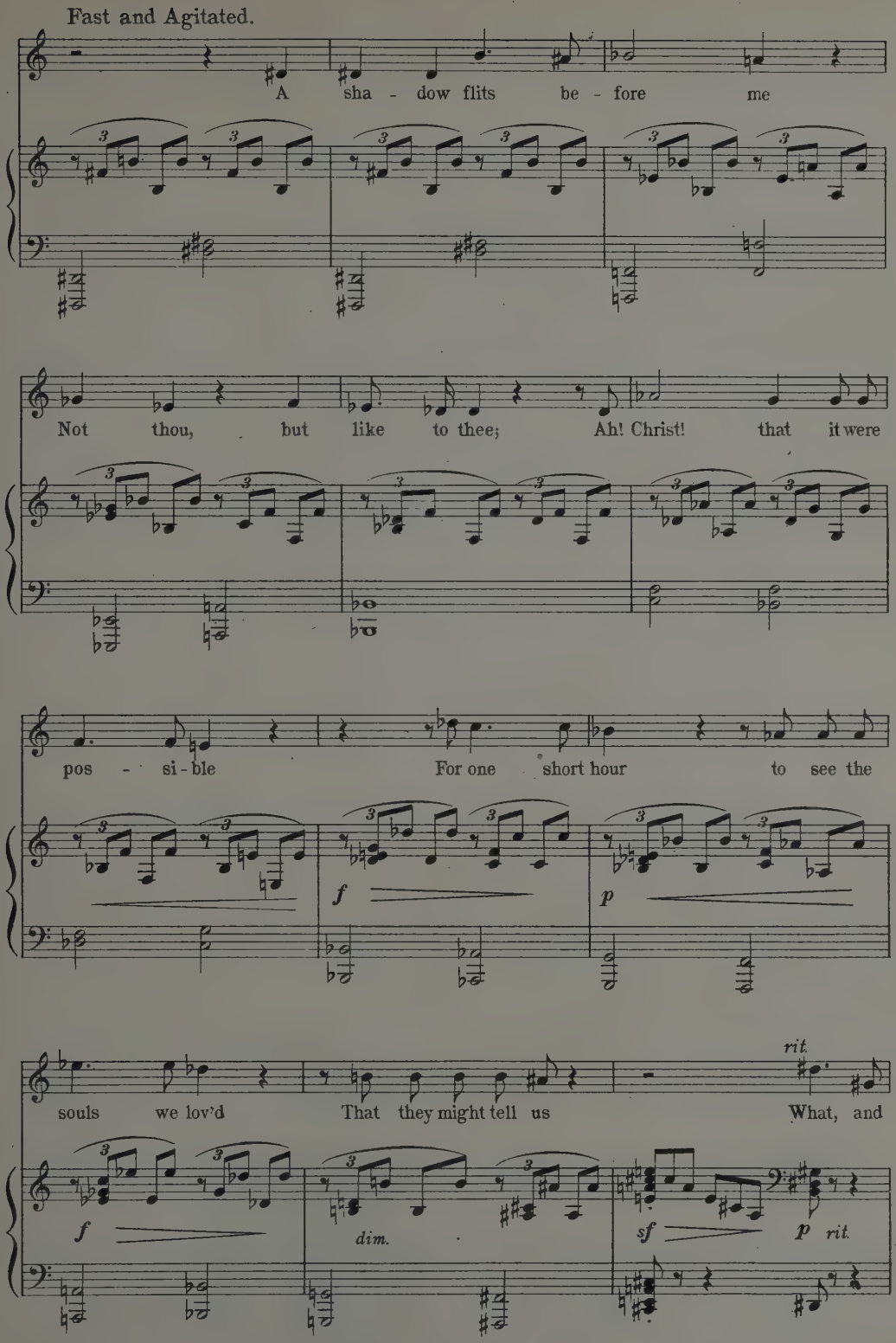
In heavy thought; not too slow.

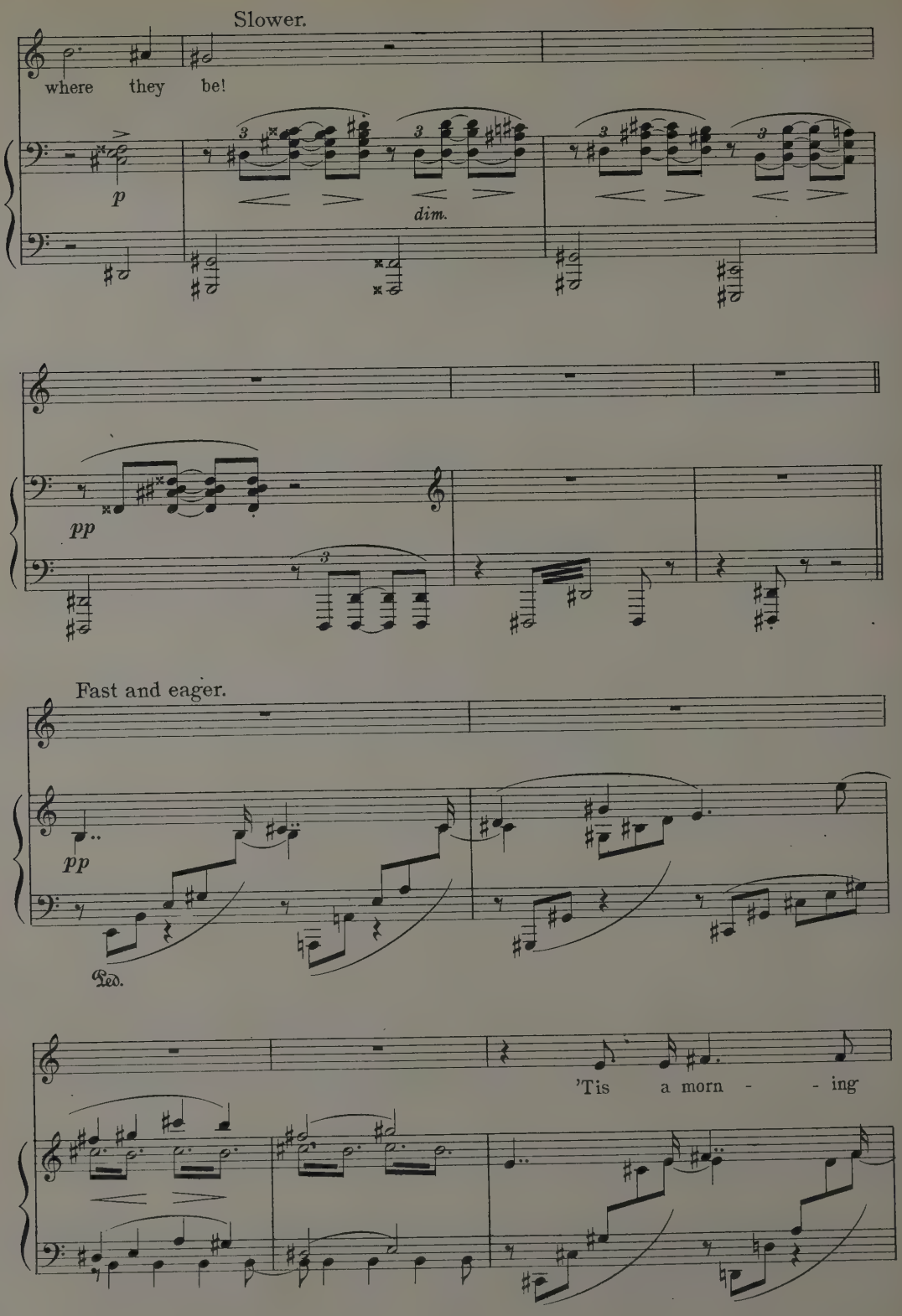


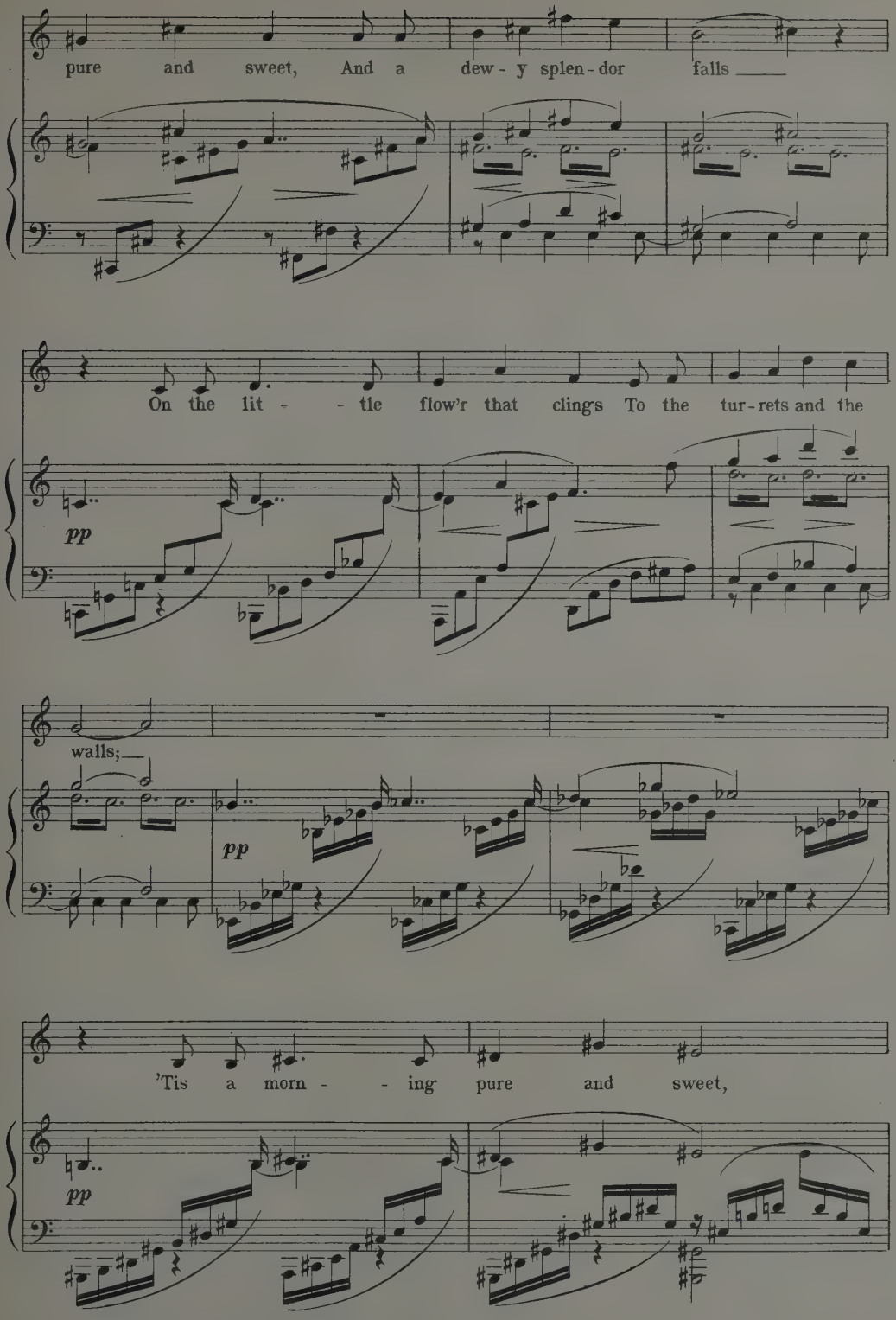
By kind permission of Joseph Williams Esq. Publisher London.

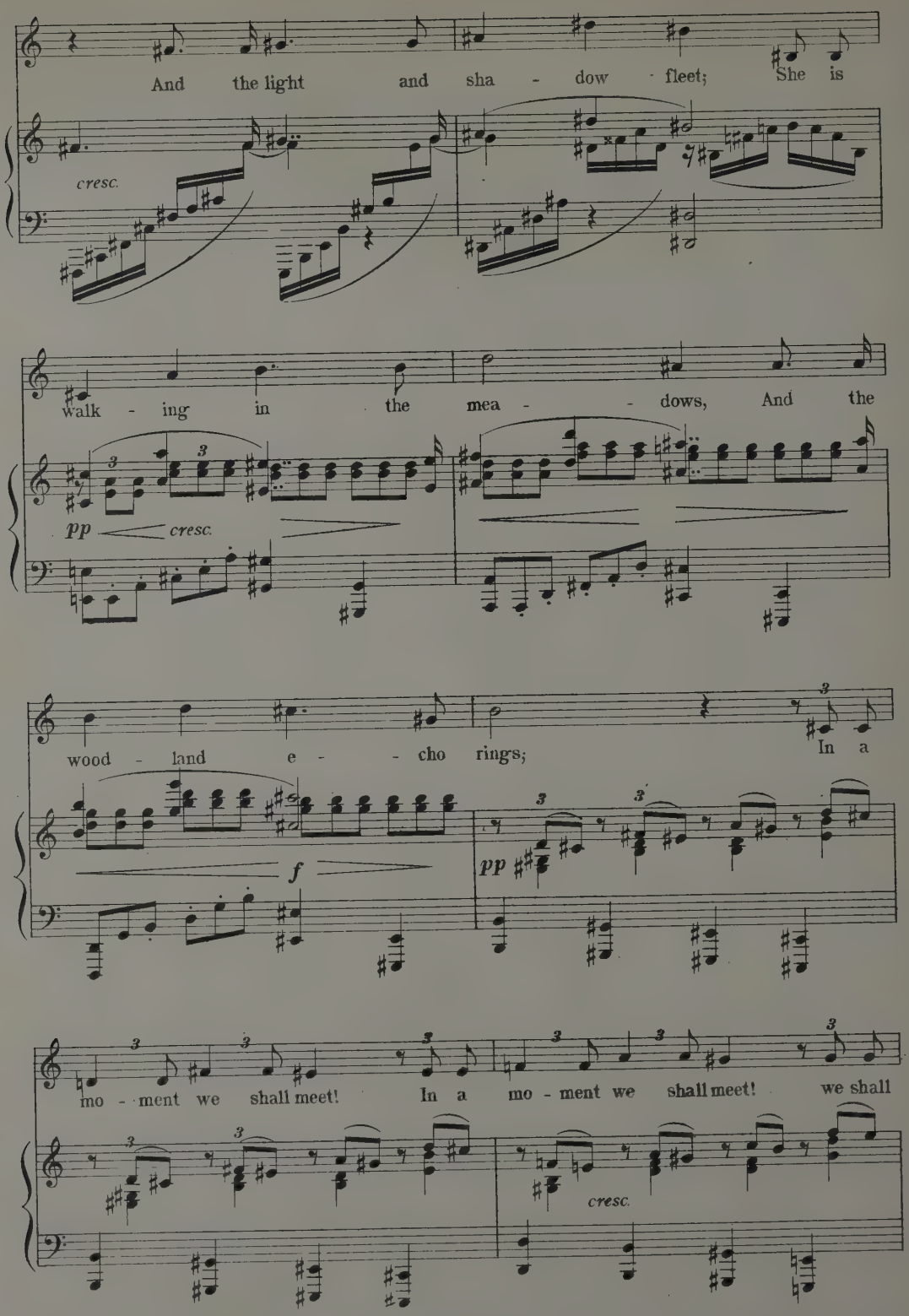

I was wont to meet her In the si- lent wood- y pla - ces By the
sf p
sf
home that gave me birth.
sf
p
dim.
We stood tranc'd in long em - bra - ces, Mix'd with
pp
kis - ses sweet - er sweet - er
sf
sf

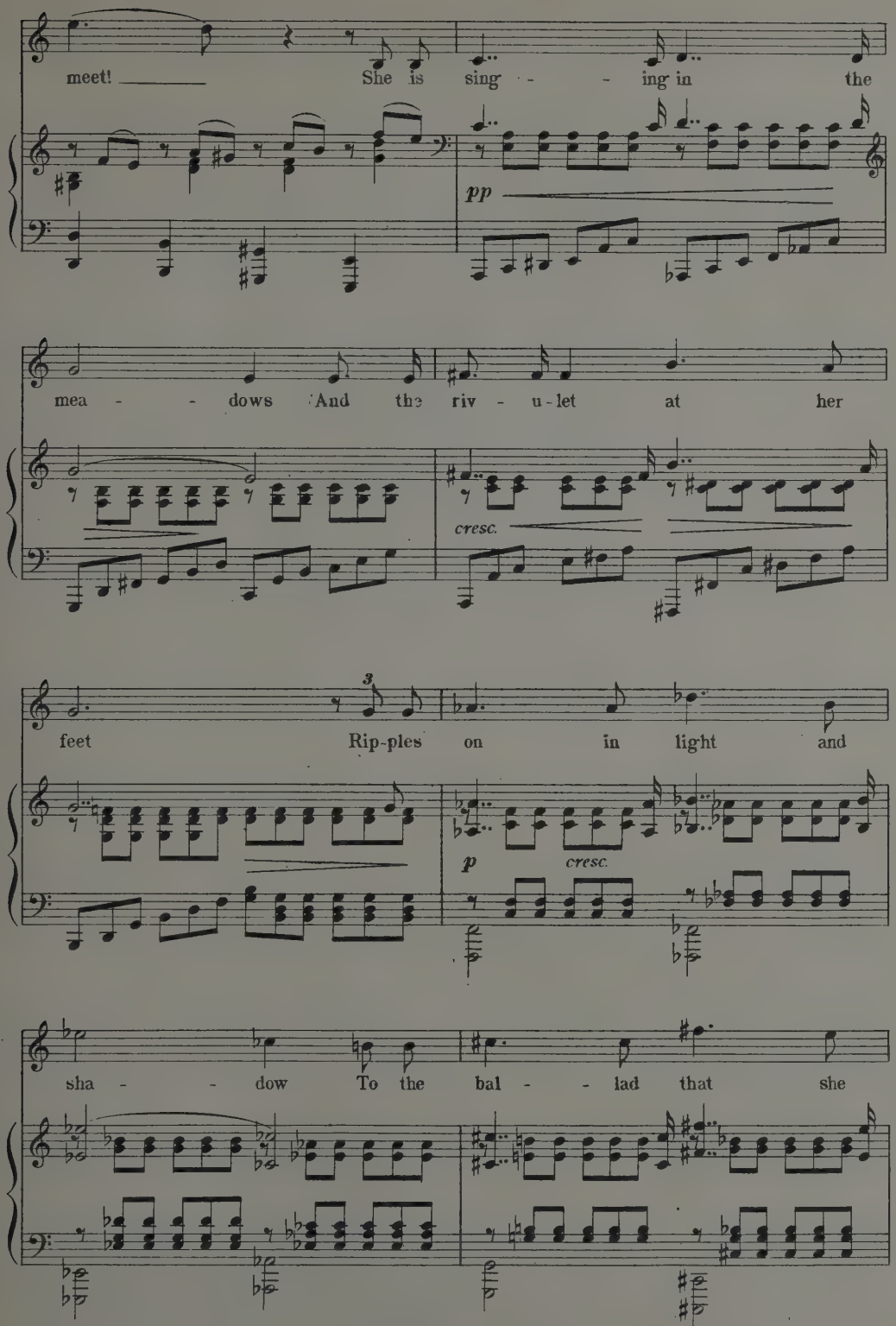

Than an - - - y-thing on
sf
f
pp
earth!
Long em - bra - - ces
sf cresc.
sf e
accel.
sf
sf poco
accel.
sweet-er sweet-er Than an -
a sf
poco sf
sf
sf
ff dim. e
Very slow.
- y-thing on earth!
rit
sf
sf

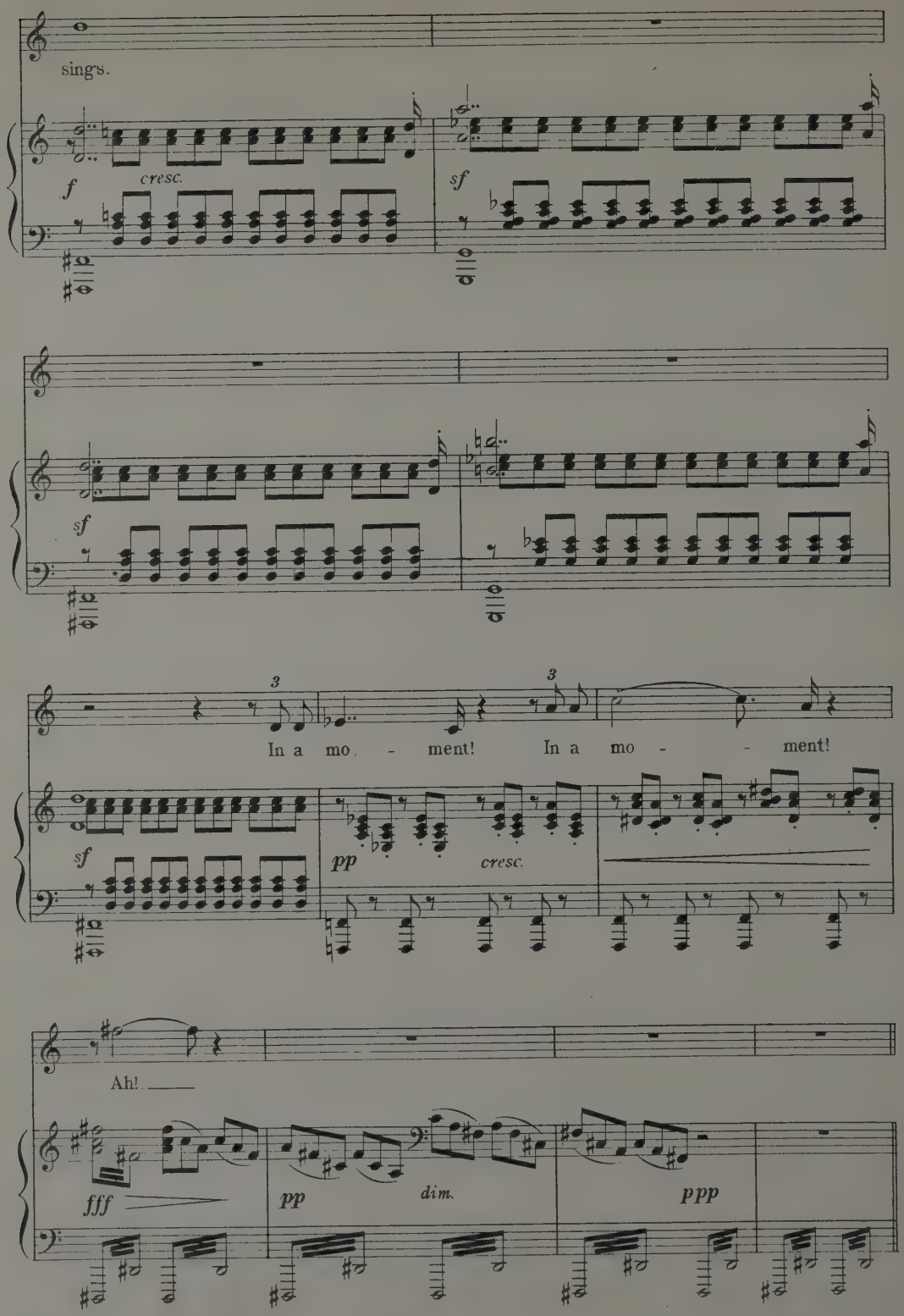

Fast and Agitated.
A sha - dow flits be - fore me
Not thou, but like to thee; Ah! Christ! that it were
pos - si - ble For one short hour to see the
f
p
souls we lov'd That they might tell us
rit.
What, and
f
dim.
sf
p rit.

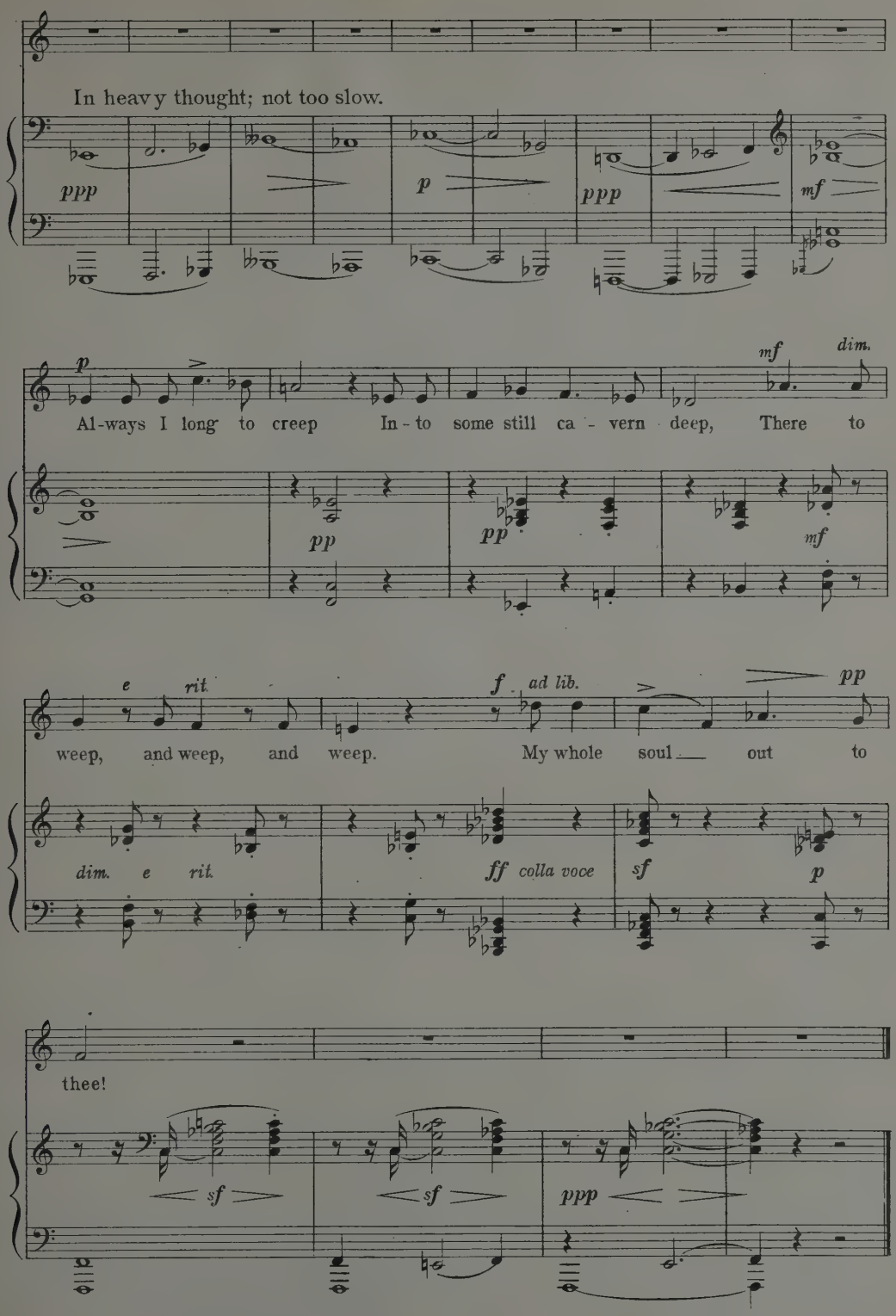

Slower.
where they be!
p
dim.
pp
Fast and eager.
pp
Ped.
'Tis a morn - - ing


pure and sweet, And a dew - y splen - dor falls
On the lit - - tle flow'r that clings To the tur - rets and the
pp
walls;
pp
'Tis a morn - - ing pure and sweet,
pp


And the light and sha - dow fleet; She is
cresc.
walk - ing in the mea - - dows, And the
pp cresc.
wood - land e - - cho rings; In a
f
pp
mo - ment we shall meet! In a mo - ment we shall meet! we shall
cresc.


meet! She is sing - - ing in the
pp
mea - - dows And the riv - u - let at her
cresc.
3
feet Rip-ples on in light and
p
cresc.
sha - - dow To the bal - - lad that she


sings.
f
cresc.
sf
sf
3
3
In a mo - ment! In a mo - ment!
sf
pp
cresc.
Ah!
fff
pp
dim.
ppp


In heavy thought; not too slow.
ppp
p
ppp
mf
p
Al-ways I long to creep In-to some still ca-vern deep, There to
pp
pp
mf
mf
dim.
e rit.
weep, and weep, and weep.
f ad lib.
My whole soul out to
pp
dim. e rit.
ff colla voce
sf
p
thee!
sf
sf
ppp

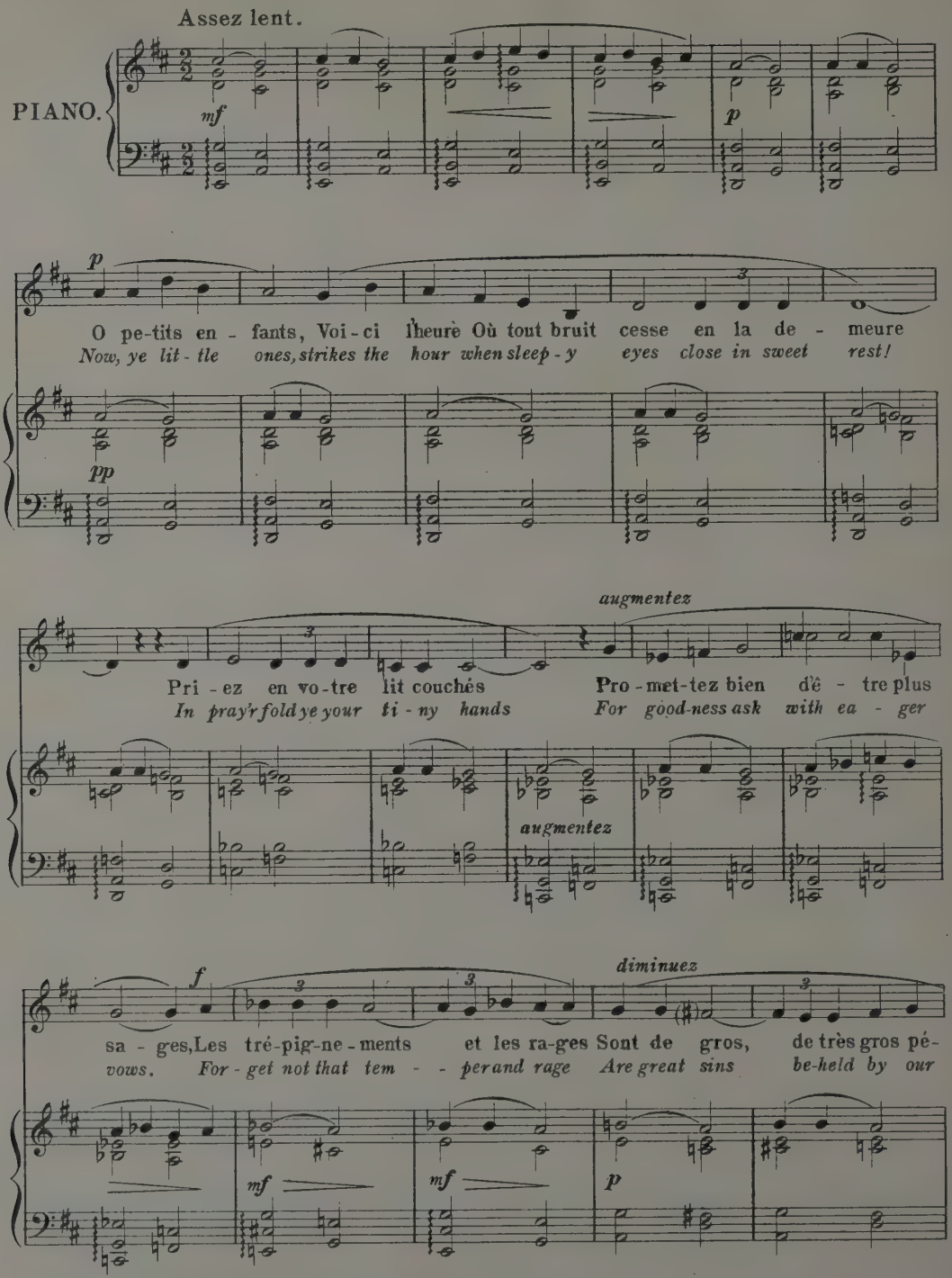
Berce

CRADLE S

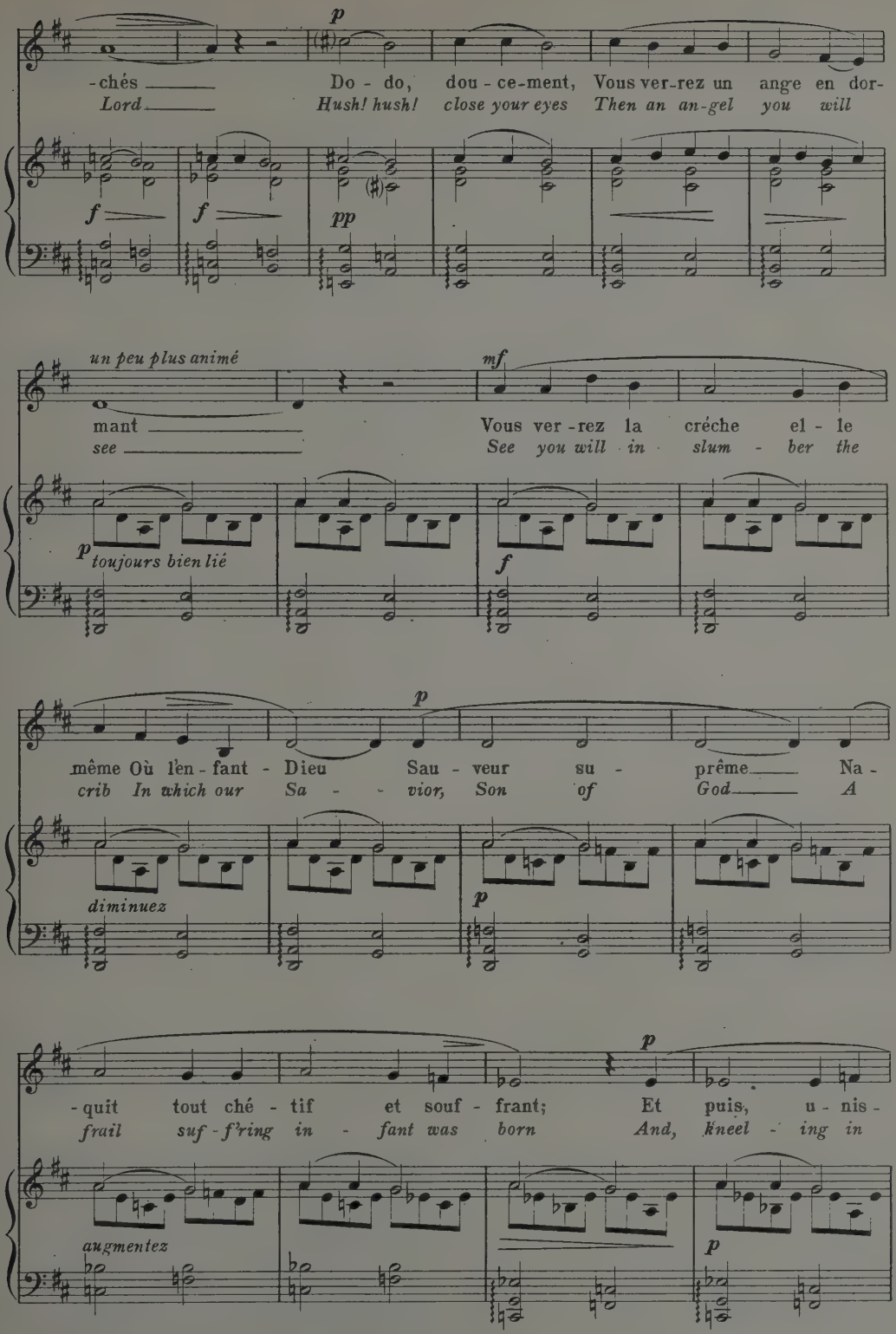
HIPPOLYTE LUCAS.

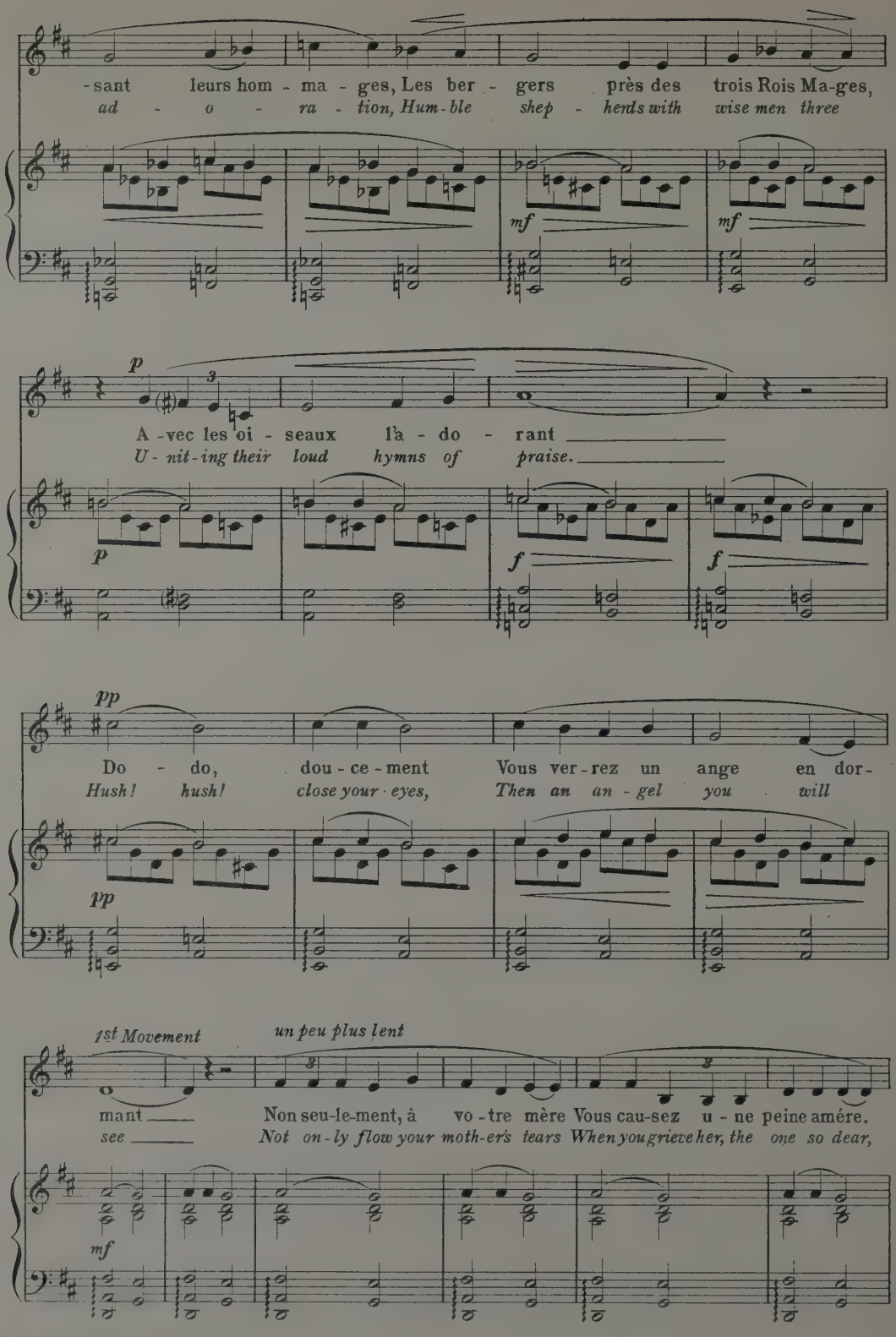
English adaptation by ALEX. BLAESS.

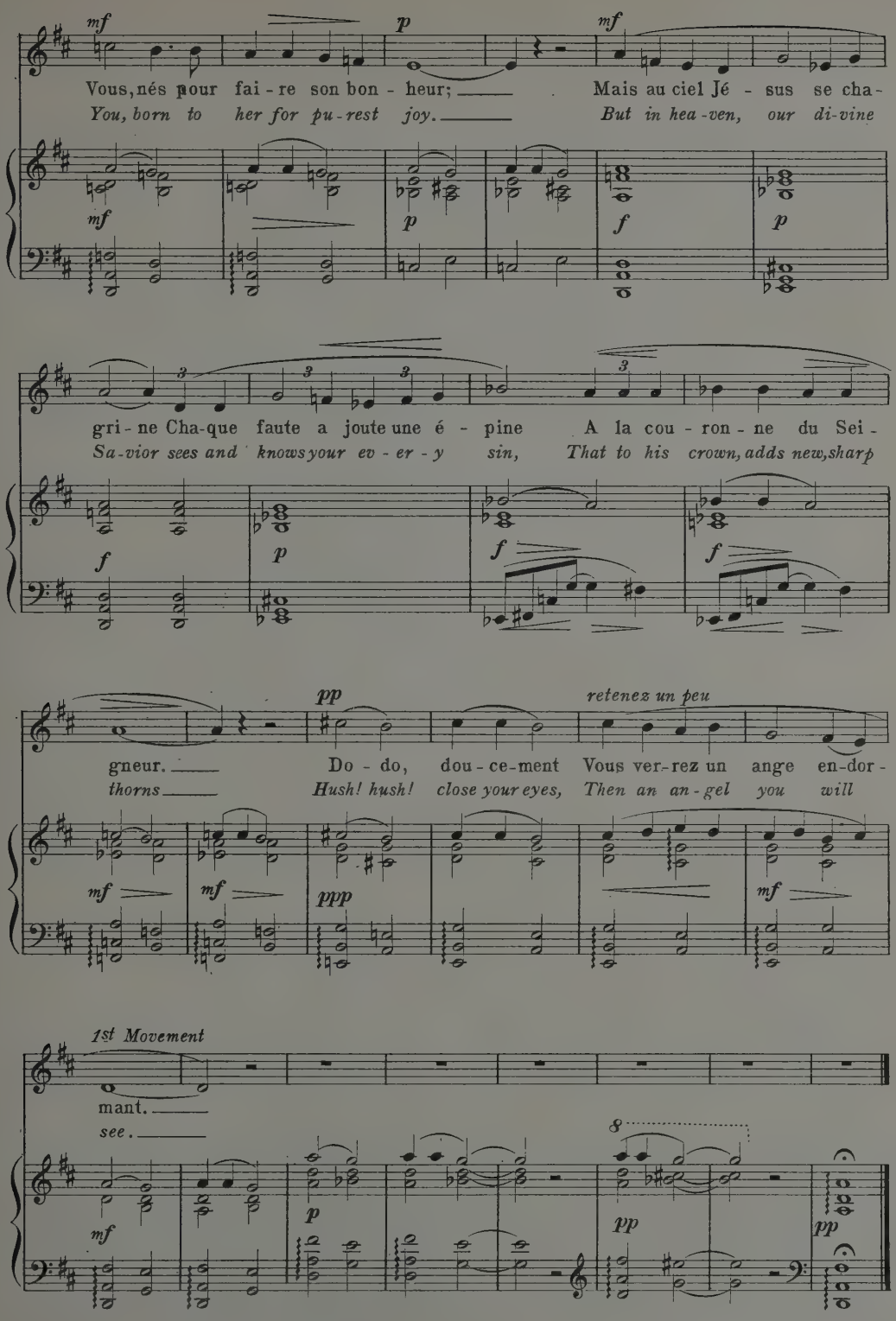
J. GUY ROPARTZ.


Assez lent.
PIANO.
mf
p
p
O pe-tits en - fants, Voi - ci l'heure Où tout bruit cesse en la de - meure
Now, ye lit - tle ones, strikes the hour when sleep - y eyes close in sweet rest!
pp
augmentez
Pri - ez en vo-tre lit couchés Pro - met-tez bien d'ê - tre plus
In pray'r fold ye your ti - ny hands For good-ness ask with ea - ger
augmentez
f
diminuez
sa - ges, Les tré-pig-ne - ments et les ra-ges Sont de gros, de très gros pé-
vows. For - get not that tem - - perand rage Are great sins be-held by our
mf
mf
p

By permission of Messrs E. Baudoux & Co. Paris


p
-chés Do - do, dou - ce-ment, Vous ver-rez un ange en dor-
Lord Hush! hush! close your eyes Then an an-gel you will
f f pp
un peu plus animé
mf
mant Vous ver - rez la créche el - le
see See you will in slum - ber the
p toujours bien lié
f
p
même Où l'en - fant - Dieu Sau - veur su - prême Na -
crib In which our Sa - - vior, Son of God A
diminuez
p
p
- quit tout ché - tif et souf - frant; Et puis, u - nis -
frail suf - f'ring in - fant was born And, kneel - ing in
augmentez
p


-sant leurs hom - ma - ges, Les ber - gers près des trois Rois Ma-ges,
ad - o - ra - tion, Hum-ble shep - herds with wise men three
mf
mf
p
A - vec les oi - seaux l'a - do - rant
U - nit-ing their loud hymns of praise.
p
f
f
pp
Do - do, dou - ce - ment Vous ver - rez un ange en dor -
Hush! hush! close your eyes, Then an an - gel you will
pp
1st Movement
un peu plus lent
mant
see
Non seu-le-ment, à vo - tre mère Vous cau-sez u - ne peine amére.
Not on - ly flow your moth-er's tears When you grieve her, the one so dear,
mf

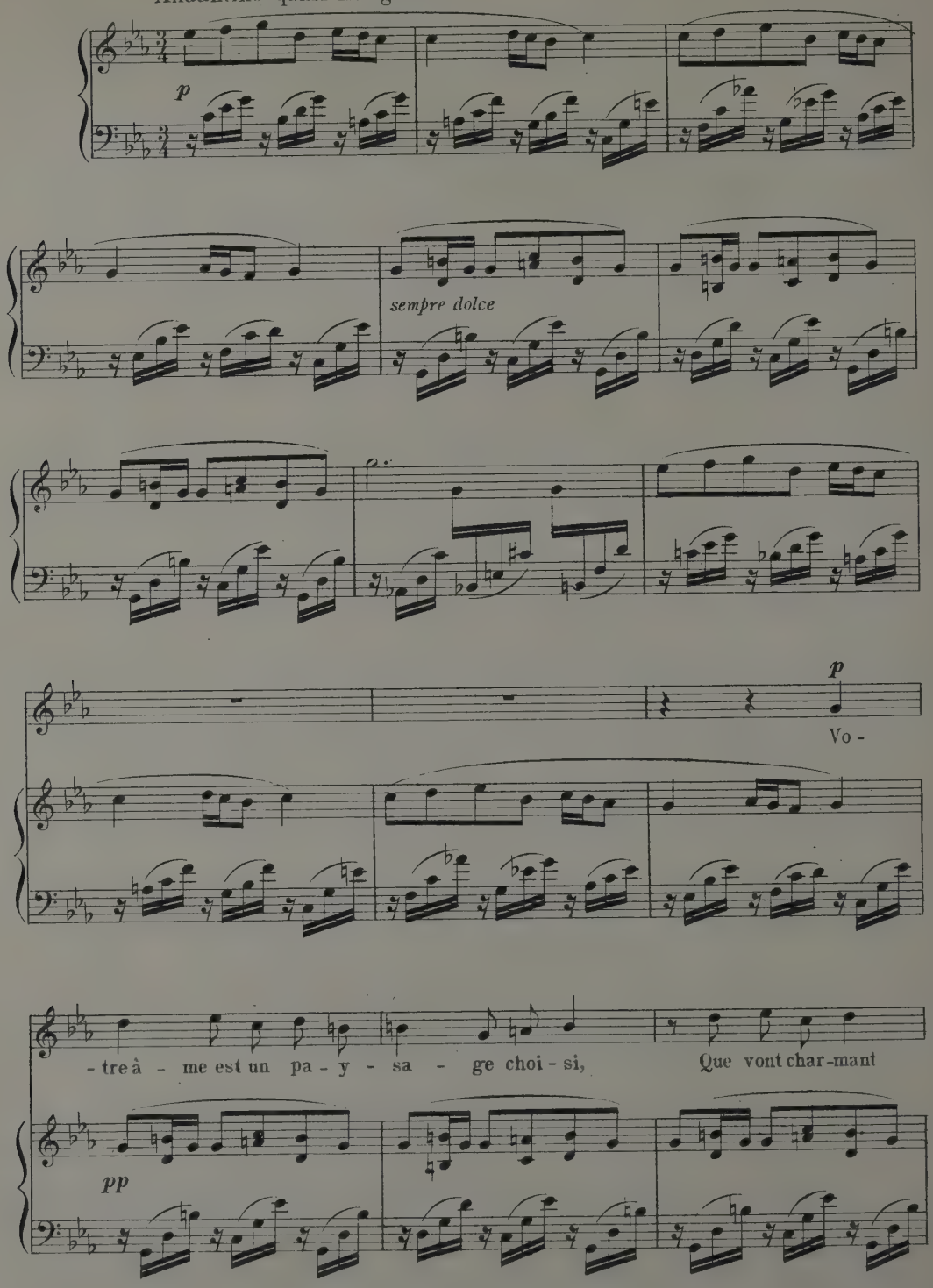

mf
p
mf
Vous, nés pour fai - re son bon - heur; ____ Mais au ciel Jé - sus se cha-
You, born to her for pu-rest joy. ____ But in hea-ven, our di-vine
mf
p
f
p
gri - ne Cha-que faute a joute une é - pine A la cou - ron - ne du Sei -
Sa-vior sees and knows your ev - er - y sin, That to his crown, adds new, sharp
f
p
f
f
pp
retenez un peu
gneur. ____ Do - do, dou - ce-ment Vous ver-rez un ange en-dor -
thorns ____ Hush! hush! close your eyes, Then an an-gel you will
mf
mf
ppp
mf
1st Movement
mant. ____
see. ____
8
mf
p
pp
pp

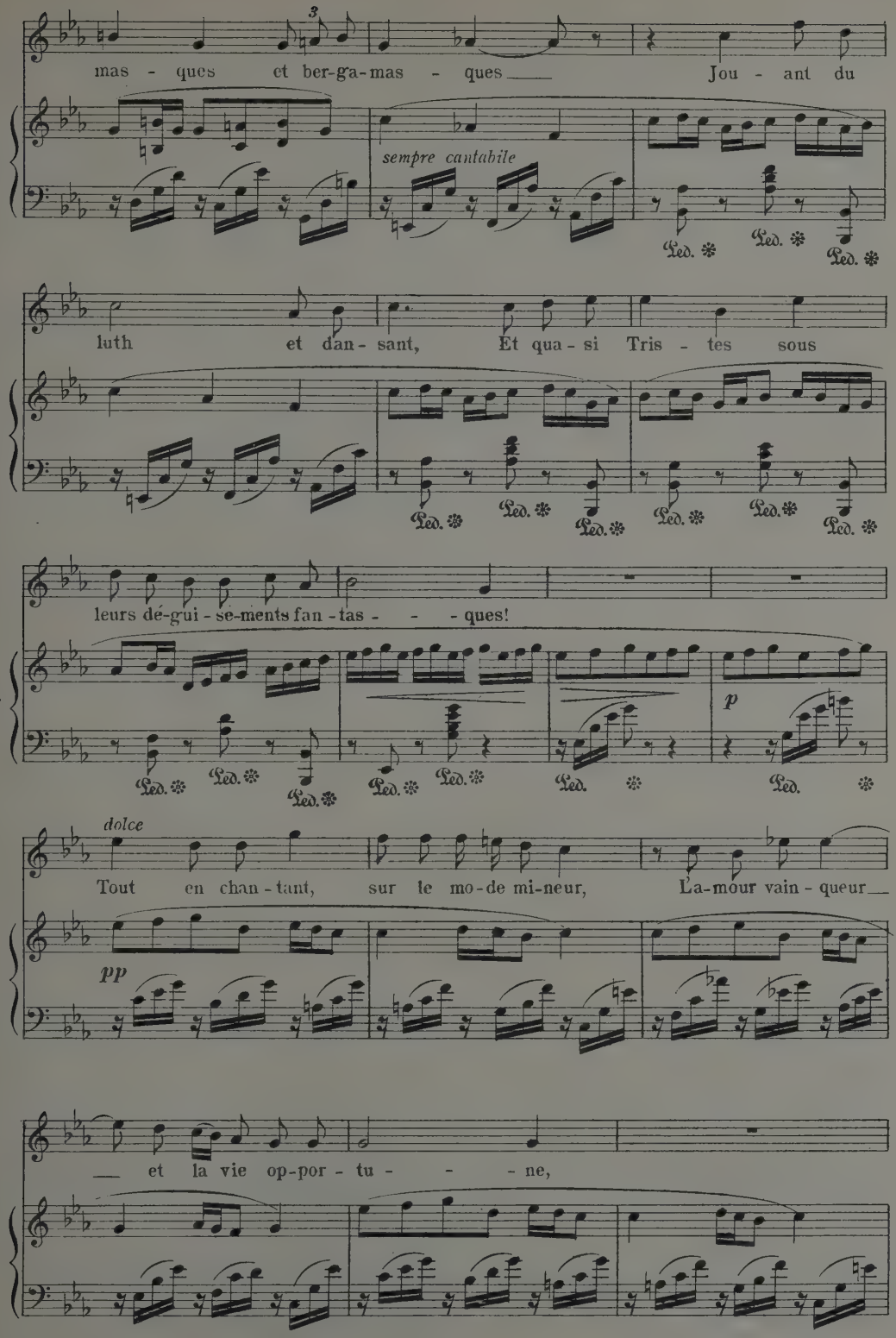
Clair De Lune.

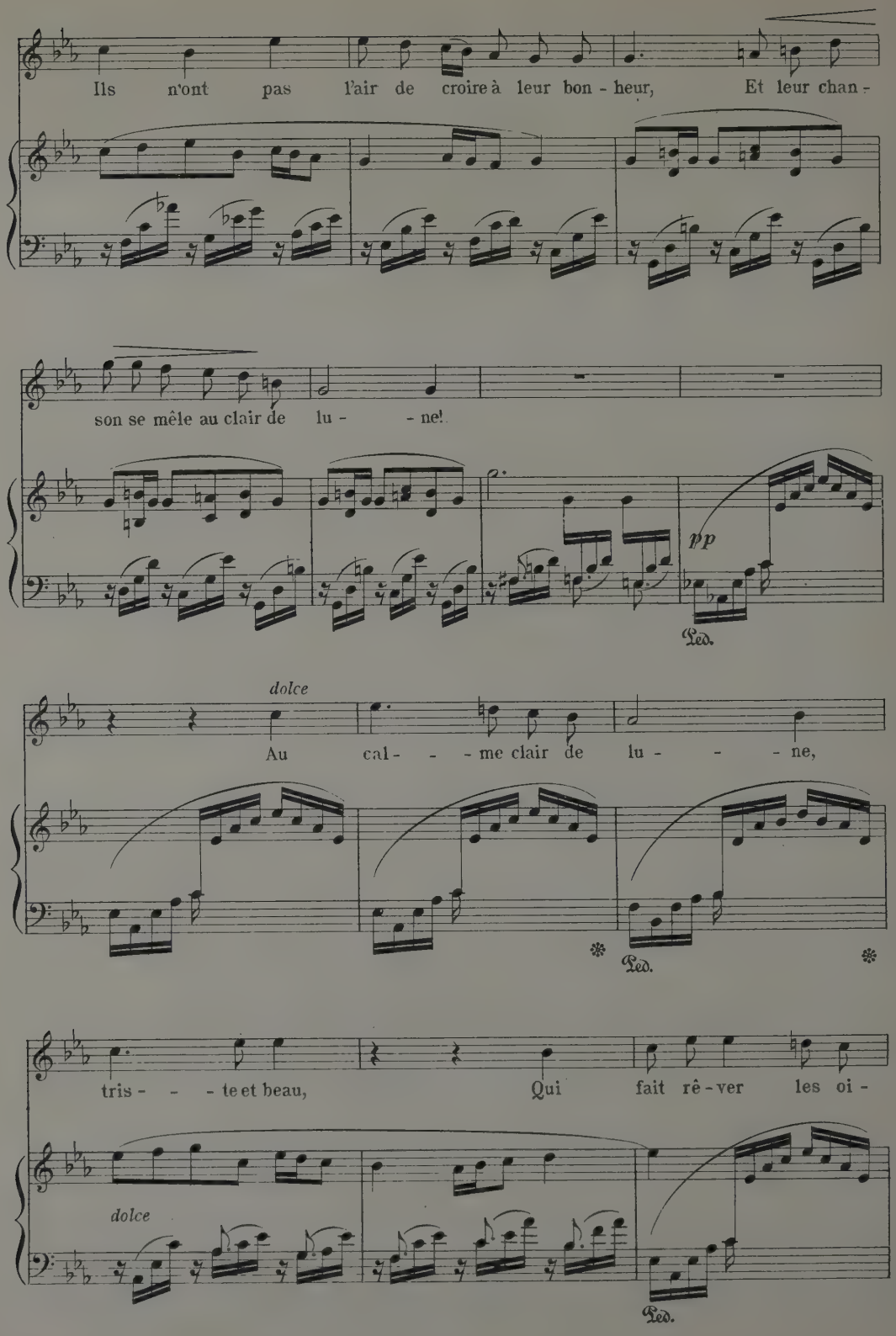
(MENUET.)

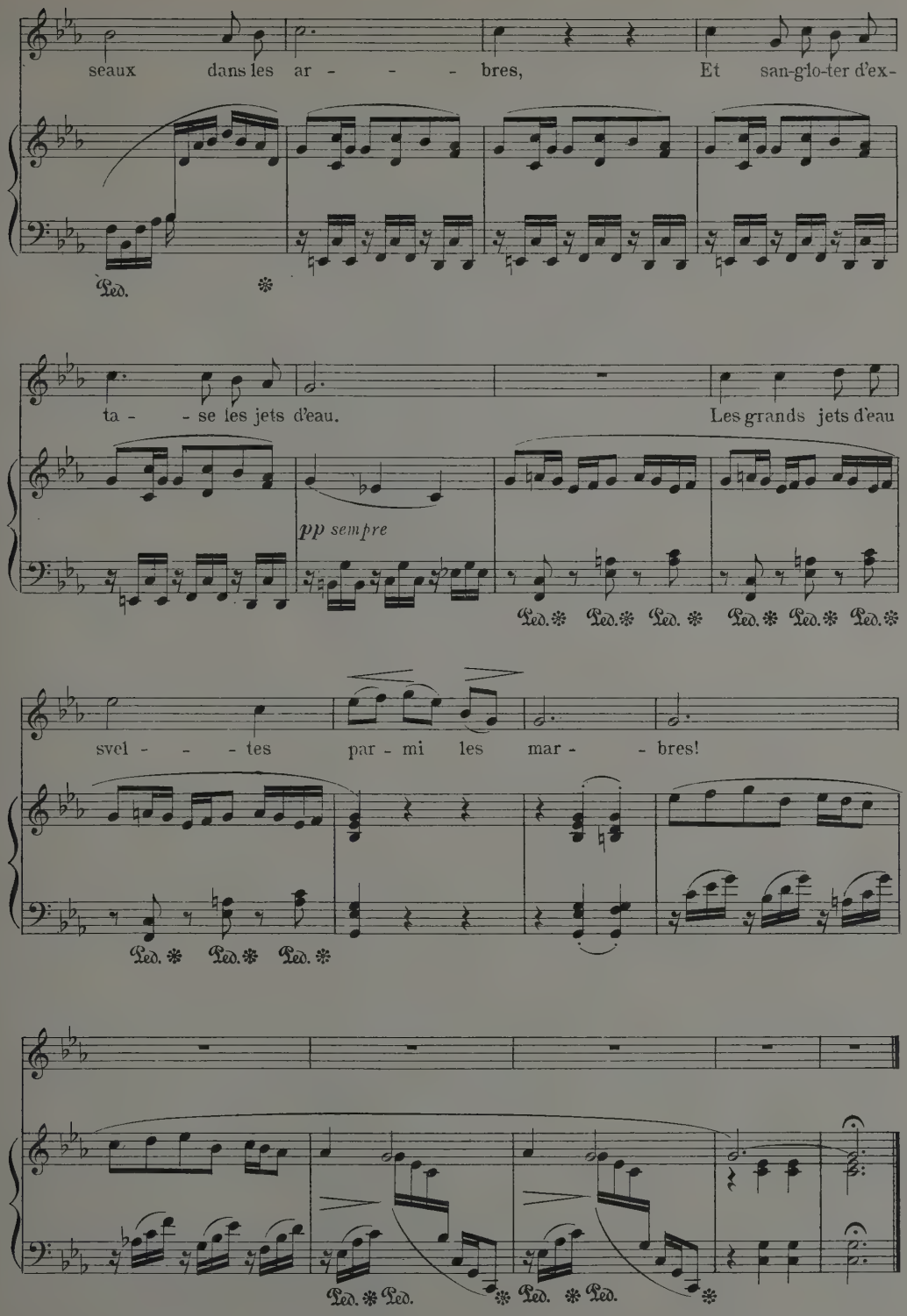
Poésie de PAUL VERLAINE. GABRIEL FAURE, Op. 46, Nº 2.

Andantino quasi Allegretto.




mas - ques et ber-ga-mas - ques Jou - ant du
sempre cantabile
luth et dan - sant, Et qua - si Tris - tes sous
leurs dé-gui - se-ments fan - tas - - - ques!
p
dolce
Tout en chan - tant, sur le mo-de mi-neur, L'a-mour vain - queur
pp
et la vie op-por - tu - - - ne,


Ils n'ont pas l'air de croire à leur bon - heur, Et leur chan -
son se mêle au clair de lu - - ne!
pp
Ped.
dolce
Au cal - - - me clair de lu - - - ne,
Ped.
tris - - - te et beau, Qui fait rê - ver les oi -
dolce
Ped.

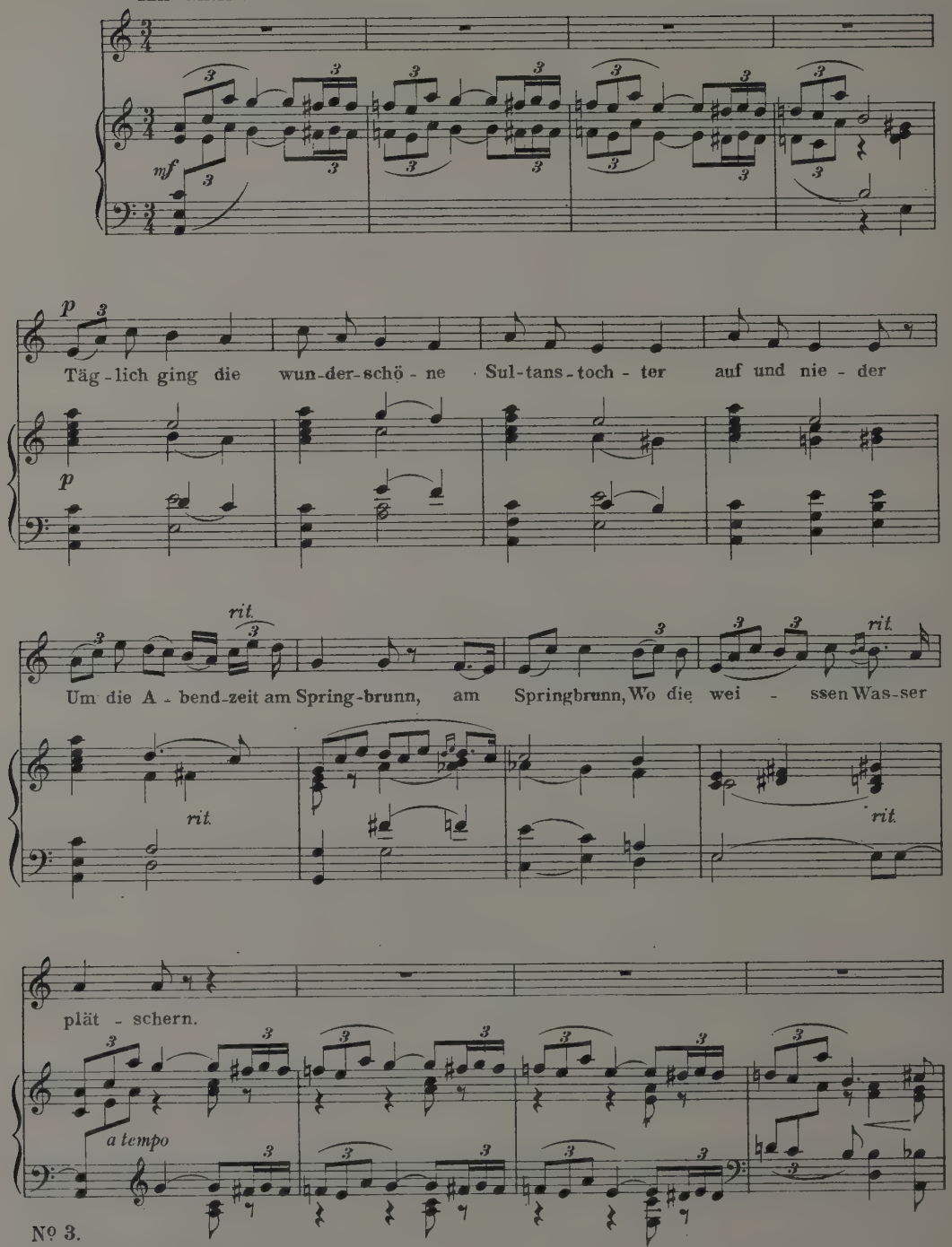

seaux dans les ar - - - bres, Et san-glo-ter d'ex-
Ped. *
ta - - se les jets d'eau. Les grands jets d'eau
pp sempre
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
svel - - - tes par - mi les mar - - bres!
Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. *

Der Asra

von H. Heine.

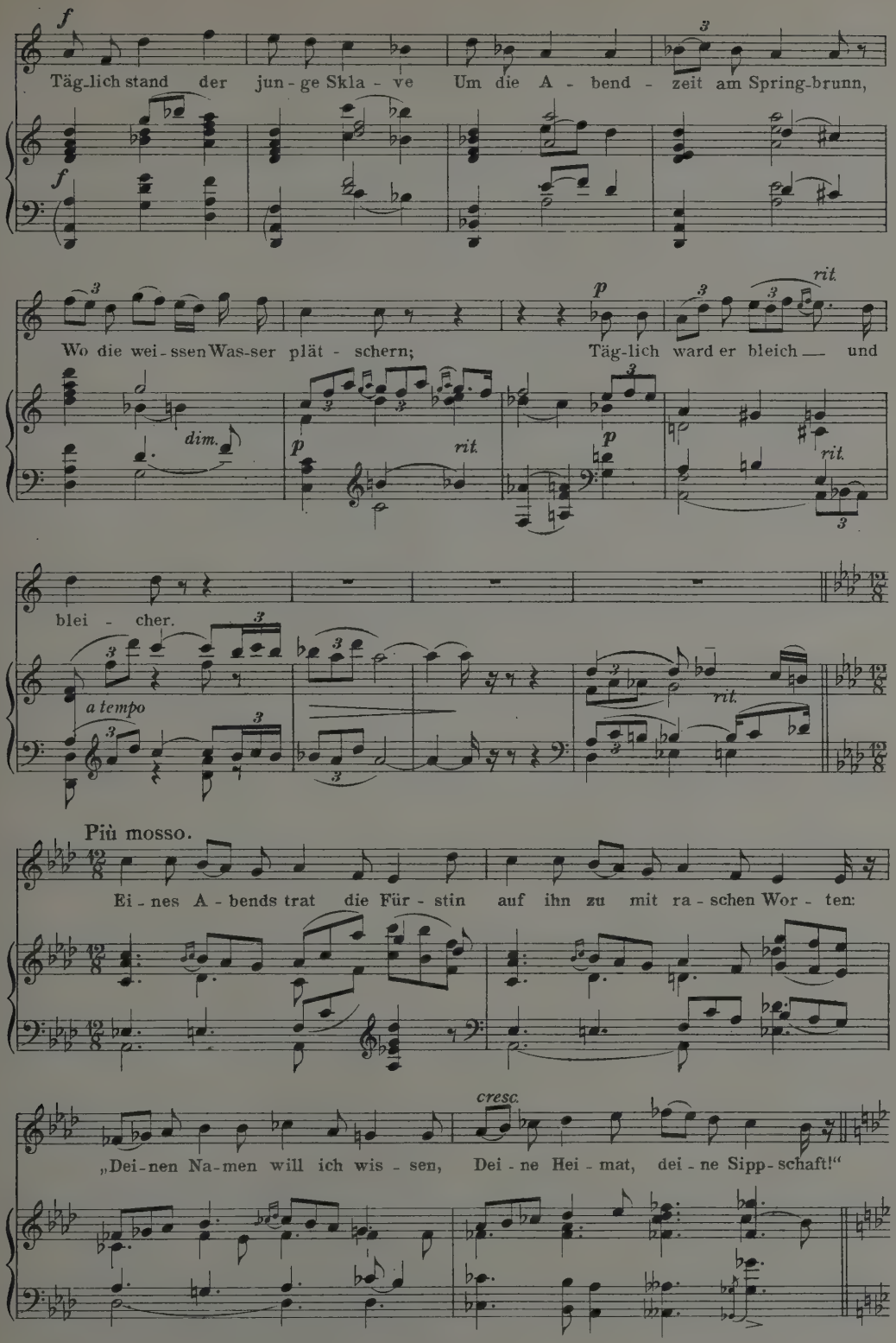
N. STCHERBATCHEFF.

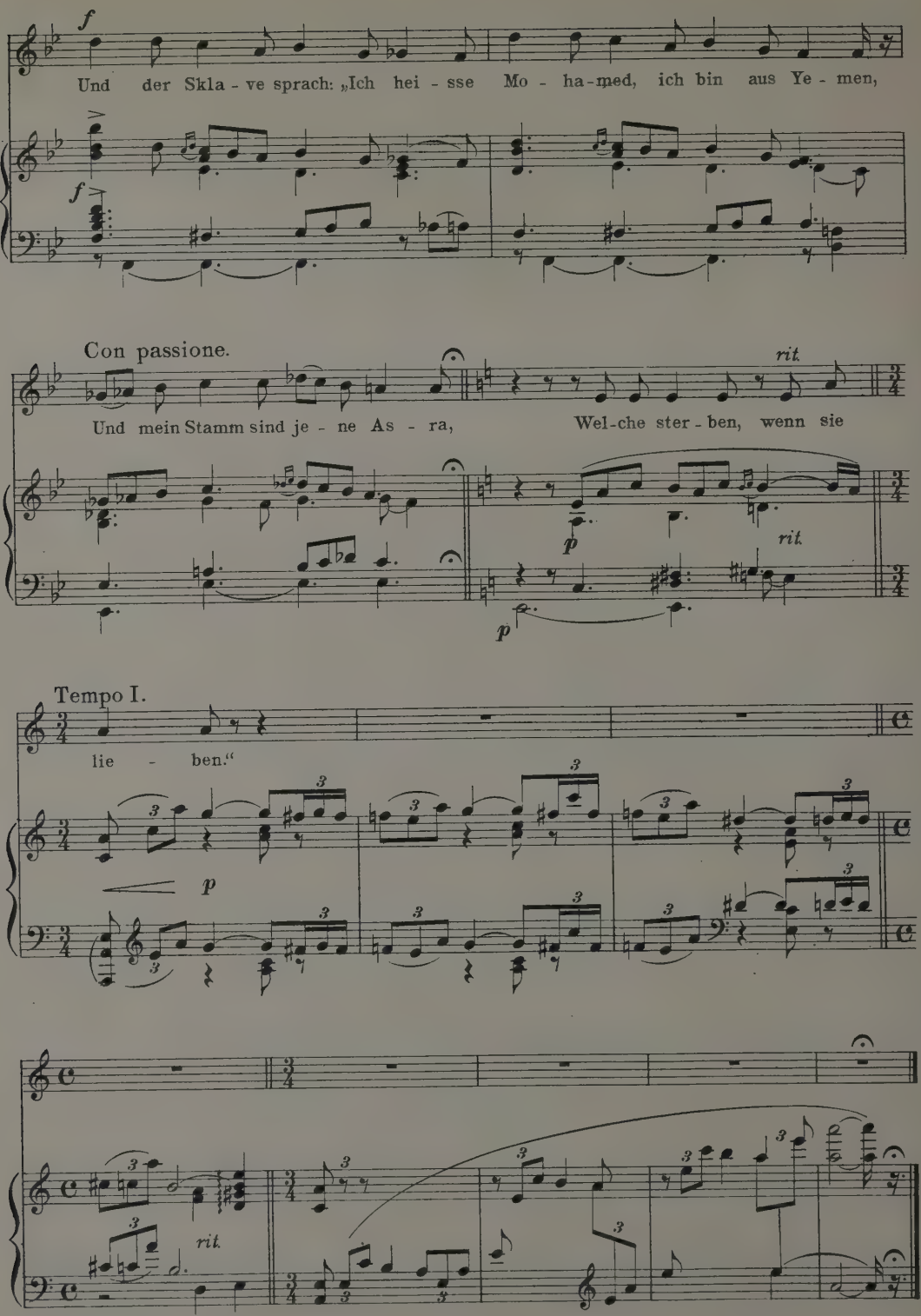
Andantino con moto.


mf
p
Täg - lich ging die wun-der-schö - ne Sul-tans-toch - ter auf und nie - der
p
rit.
Um die A - bend-zeit am Spring-brunn, am Springbrunn, Wo die wei - ssen Was-ser
rit.
rit.
plät - schern.
a tempo

No 3.

By permission of M. Belaieff, Leipsic.

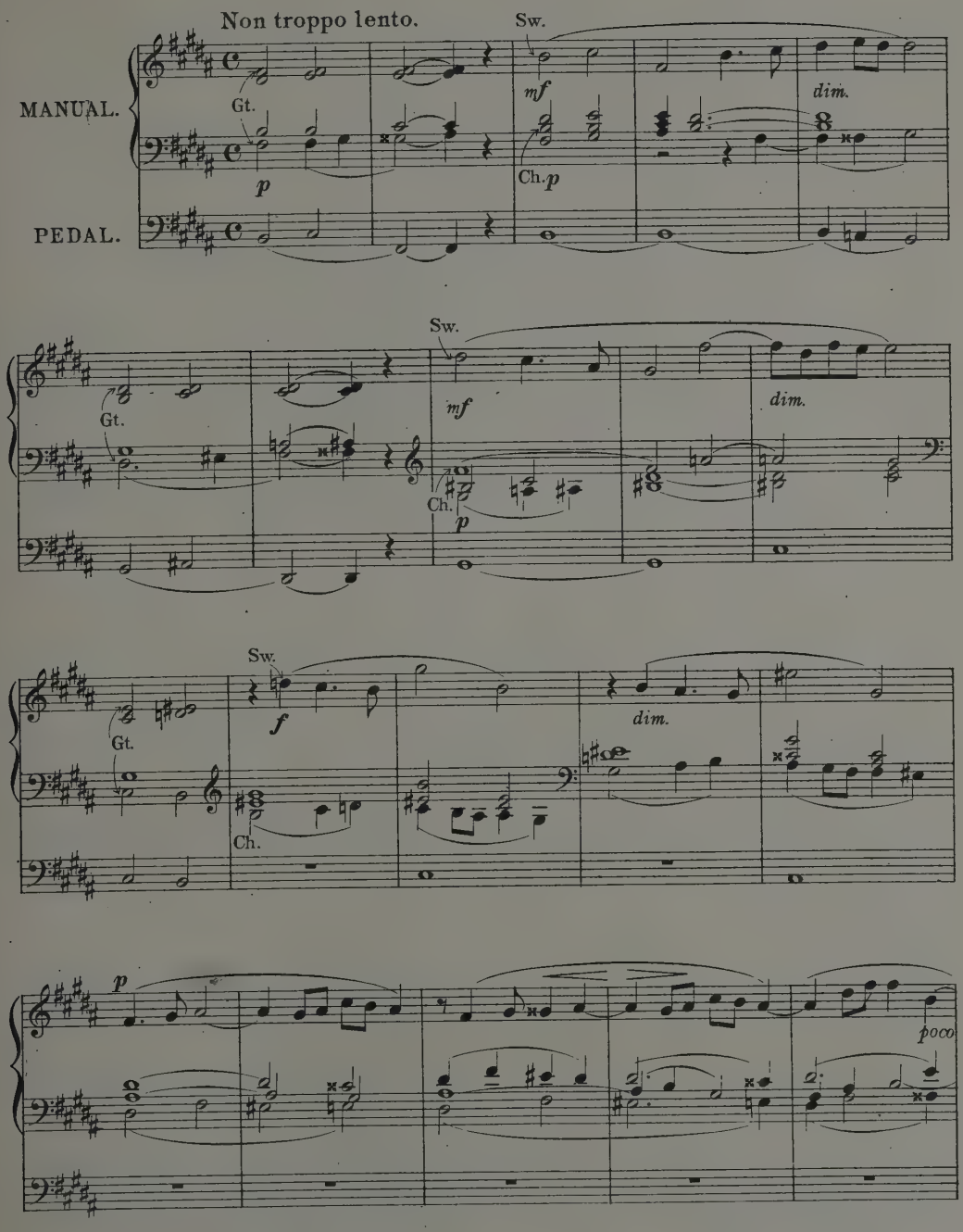

Täg-lich stand der jun-ge Skla-ve Um die A-bend-zeit am Spring-brunn,
Wo die wei-ssen Was-ser plät-schern; Täg-lich ward er bleich — und
blei-cher.
a tempo
Più mosso.
Ei-nes A-bends trat die Für-stin auf ihn zu mit ra-schen Wor-ten:
„Dei-nen Na-men will ich wis-sen, Dei-ne Hei-mat, dei-ne Sipp-schaft!“

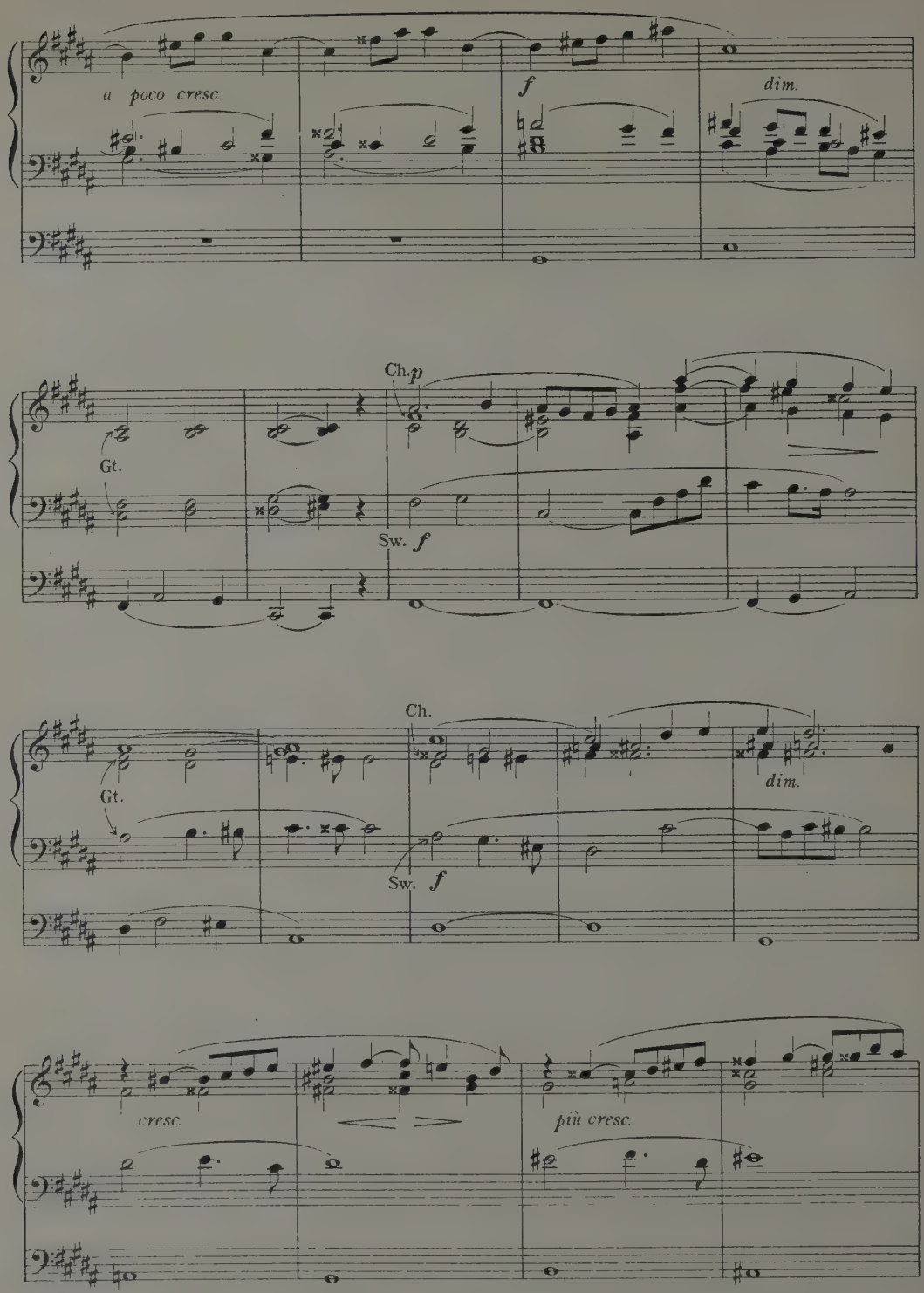

f
Und der Skla - ve sprach: „Ich hei - sse Mo - ha-med, ich bin aus Ye - men,
f
Con passione.
Und mein Stamm sind je - ne As - ra,
rit.
Wel-che ster - ben, wenn sie
p
rit.
p
Tempo I.
lie - ben.“
p
rit.

Sw. (R.) Foundation stops 8, Oboe.
Gt. (G.O.) „ „ 8. *mf*
Ch. (P) Flute, gedackt 8.
Ped. 16. 8. *mp*

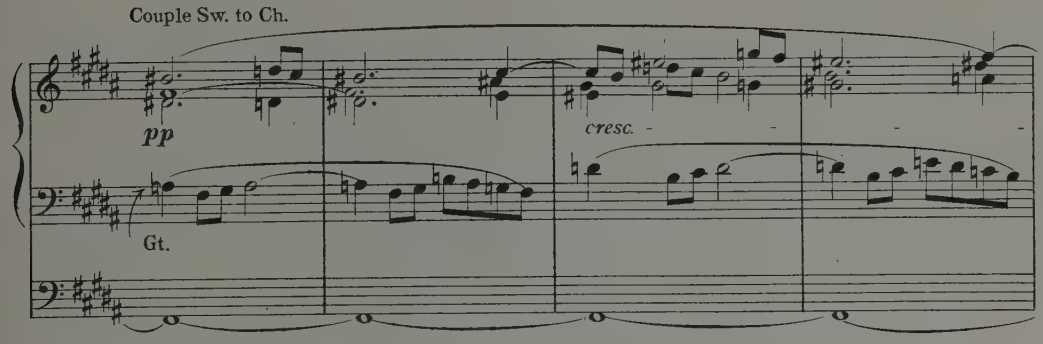
Cantabile.

CÉSAR FRANCK.



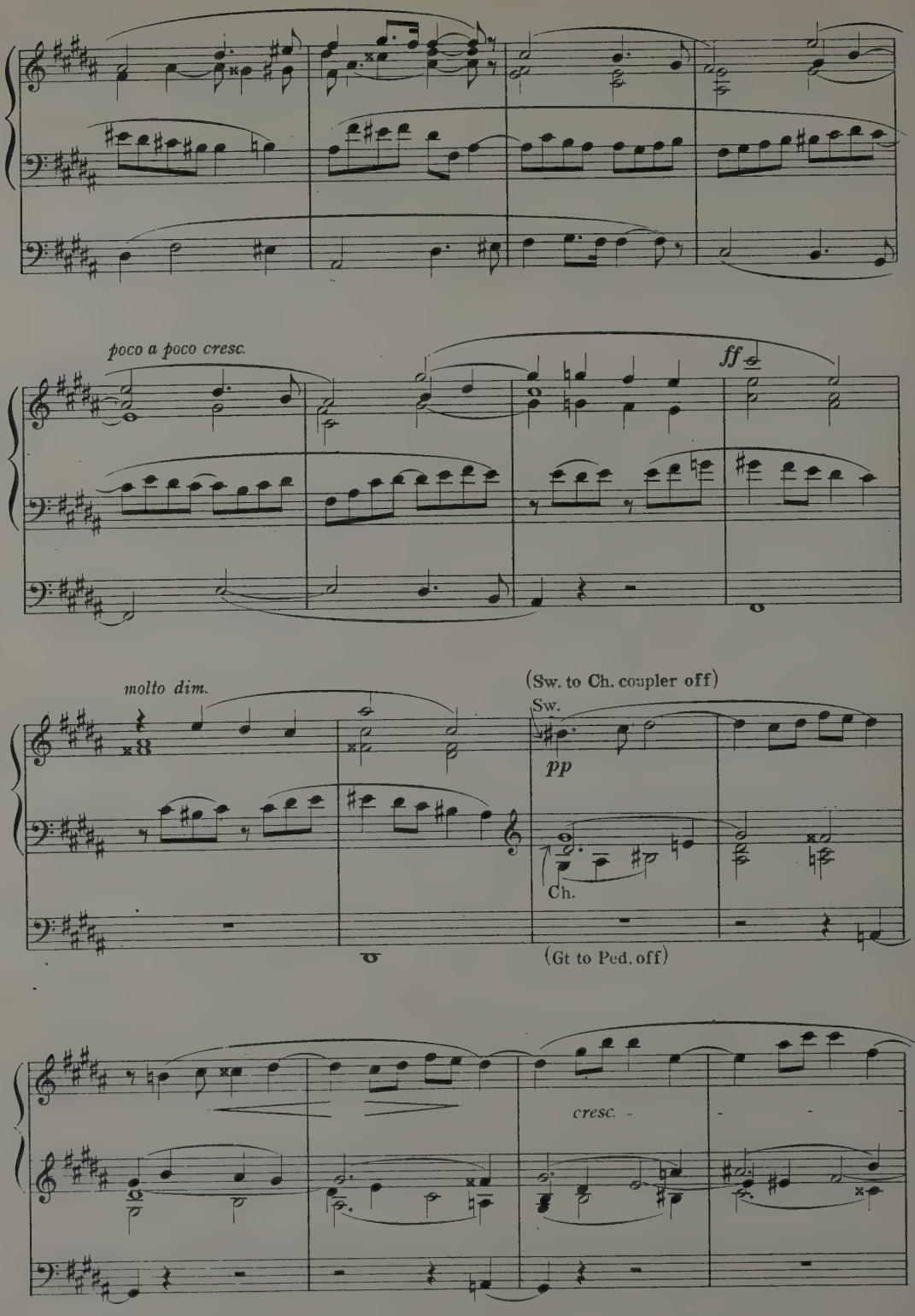

a poco cresc.
f
dim.
Ch. p
Gt.
Sw. f
Ch.
Gt.
dim.
Sw. f
cresc.
più cresc.

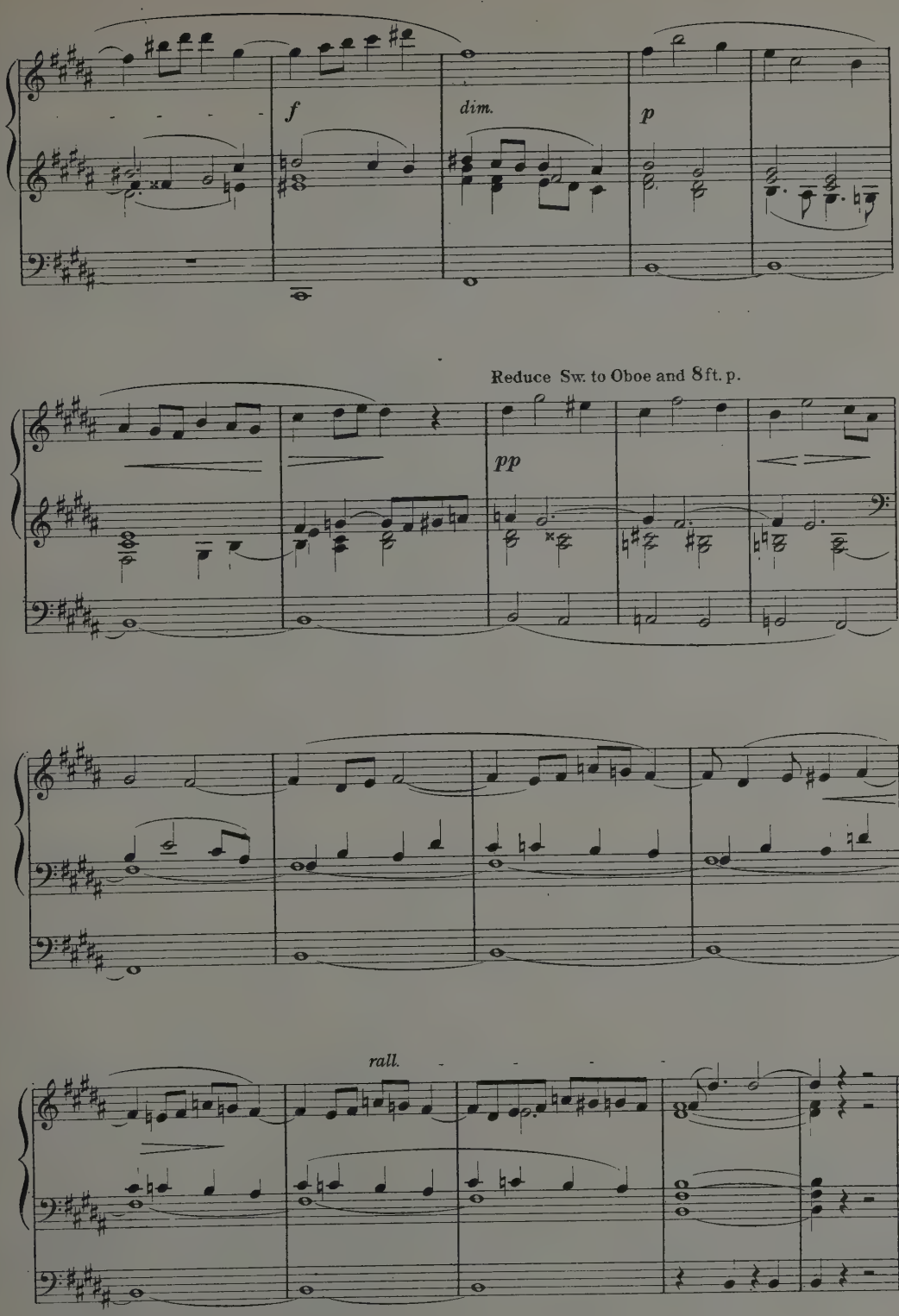
dim.
mf
dim.


Couple Sw. to Ch.
pp
cresc.
Gt.

f
dim.

molto sostenuto
p
Gt.to Ped.
molto sostenuto

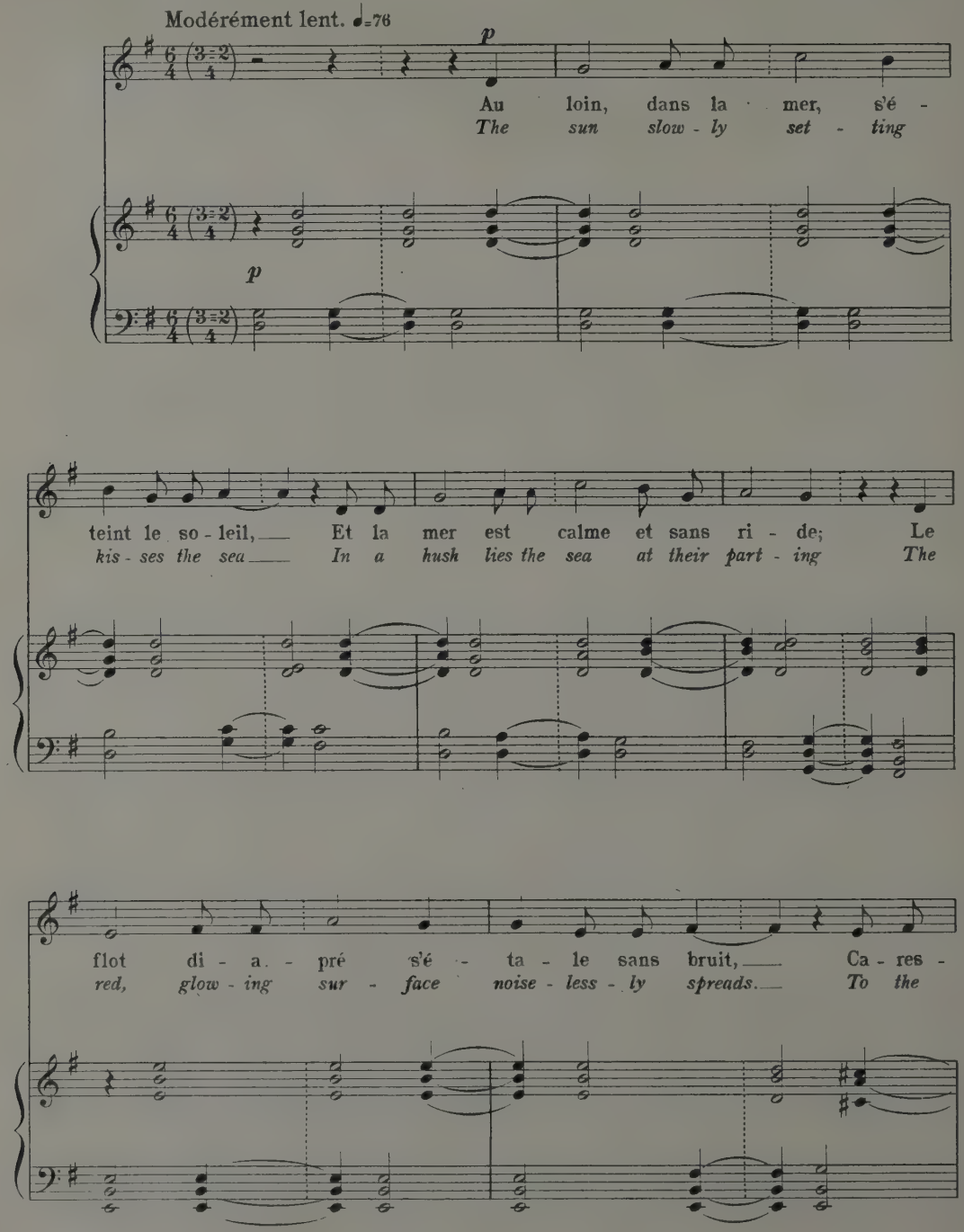

poco a poco cresc.
ff
molto dim.
(Sw. to Ch. coupler off)
Sw.
pp
Ch.
(Gt to Ped. off)
cresc.

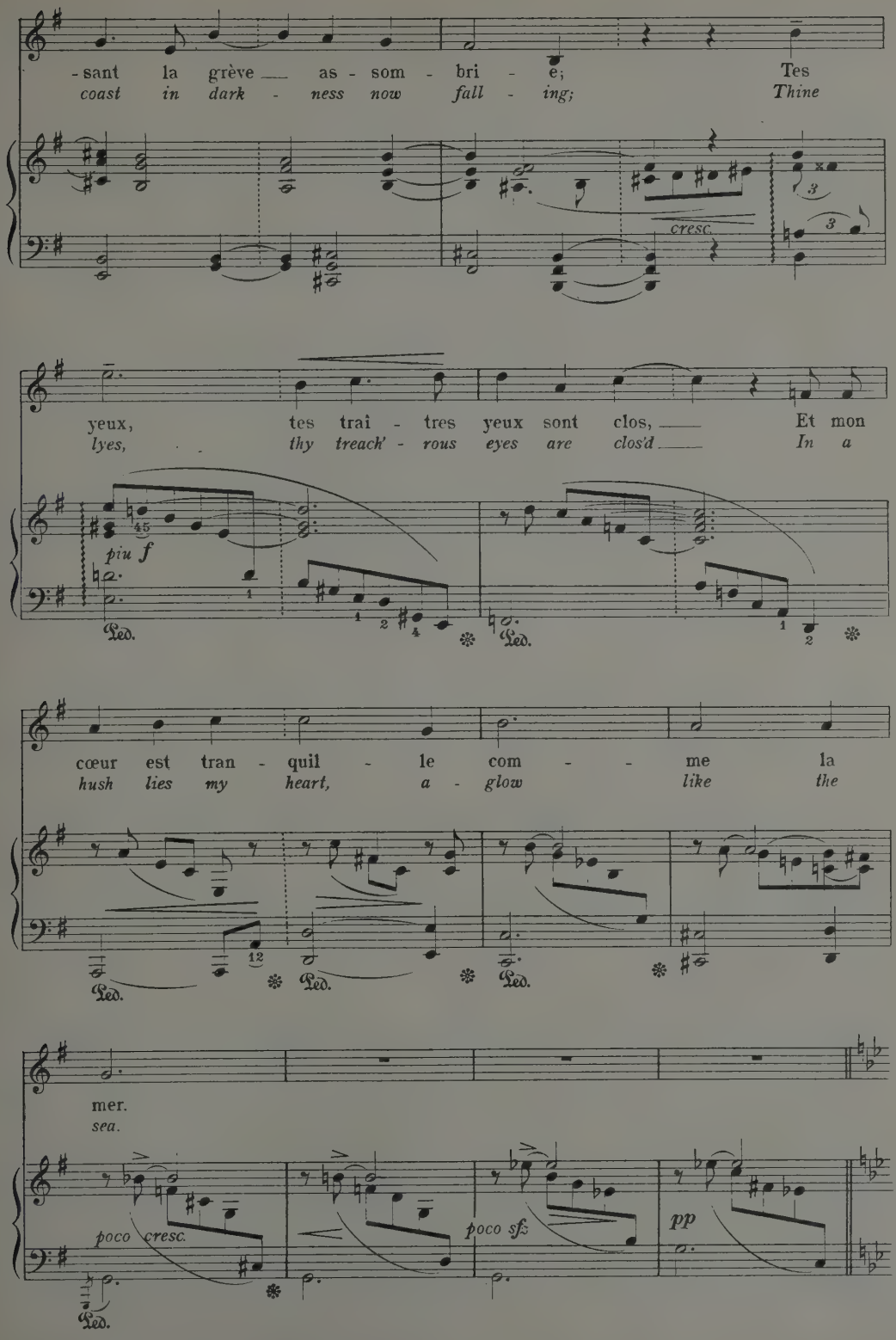

f
dim.
p
Reduce Sw. to Oboe and 8ft. p.
pp
rall.

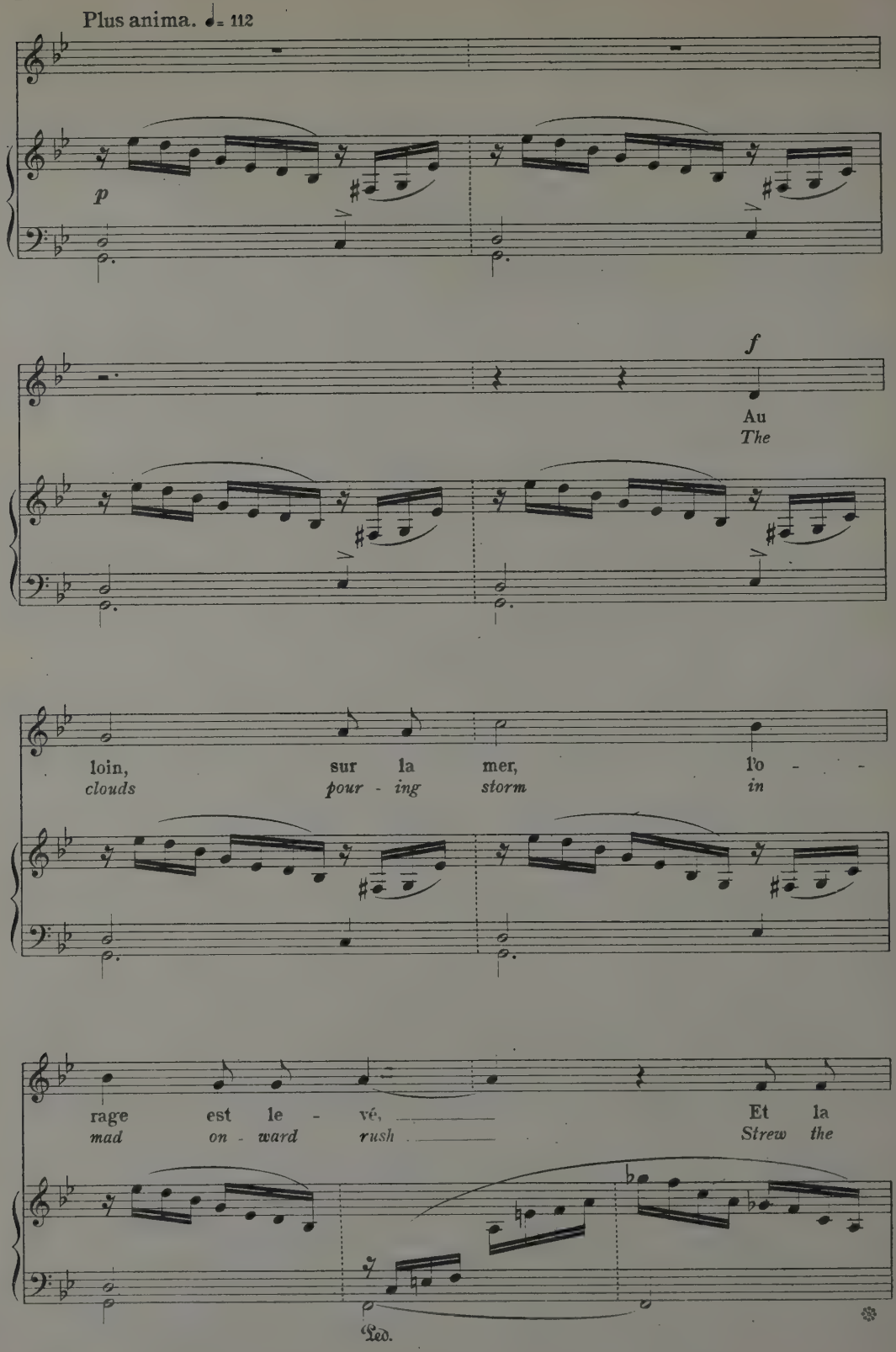
Lied Maritime.

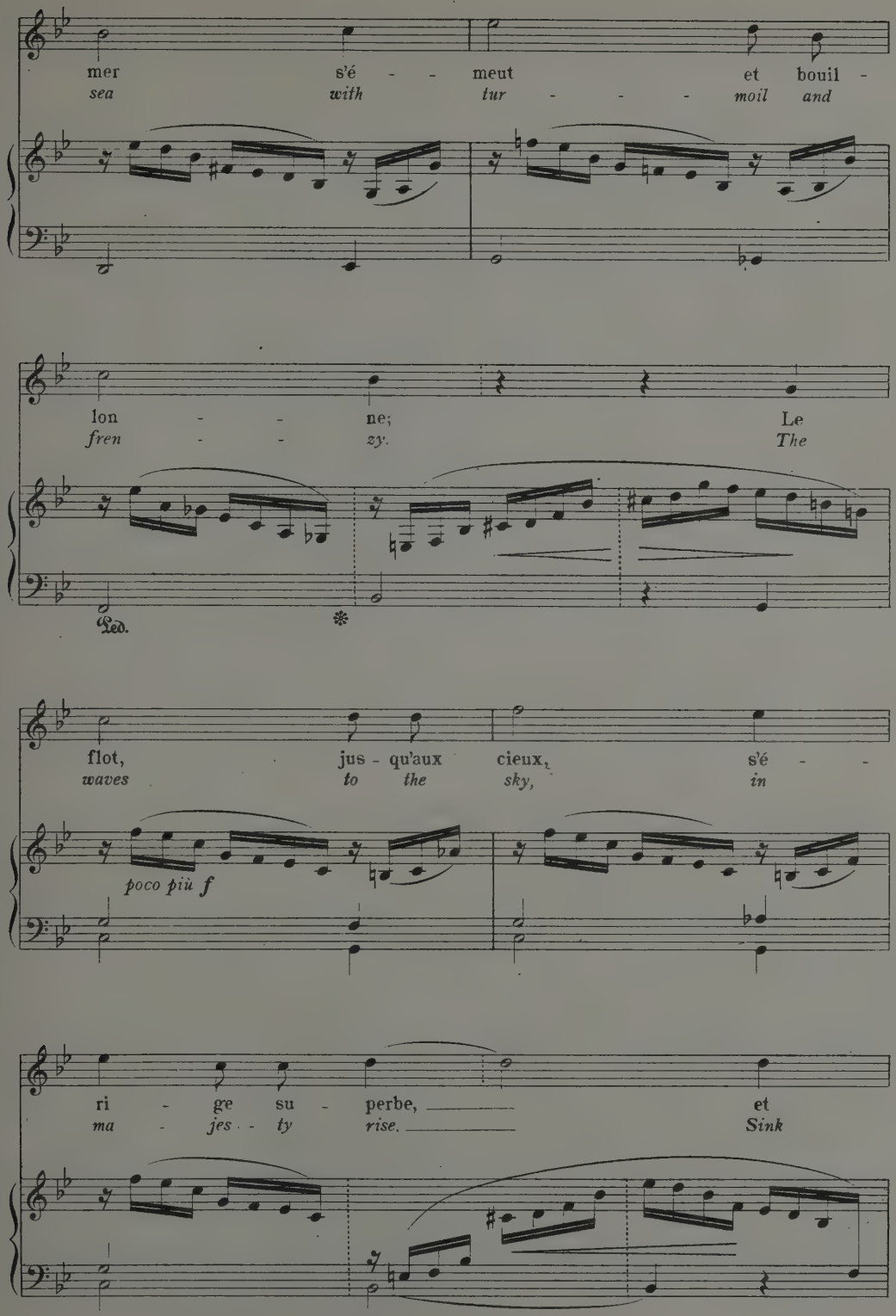
MARINE SONG.

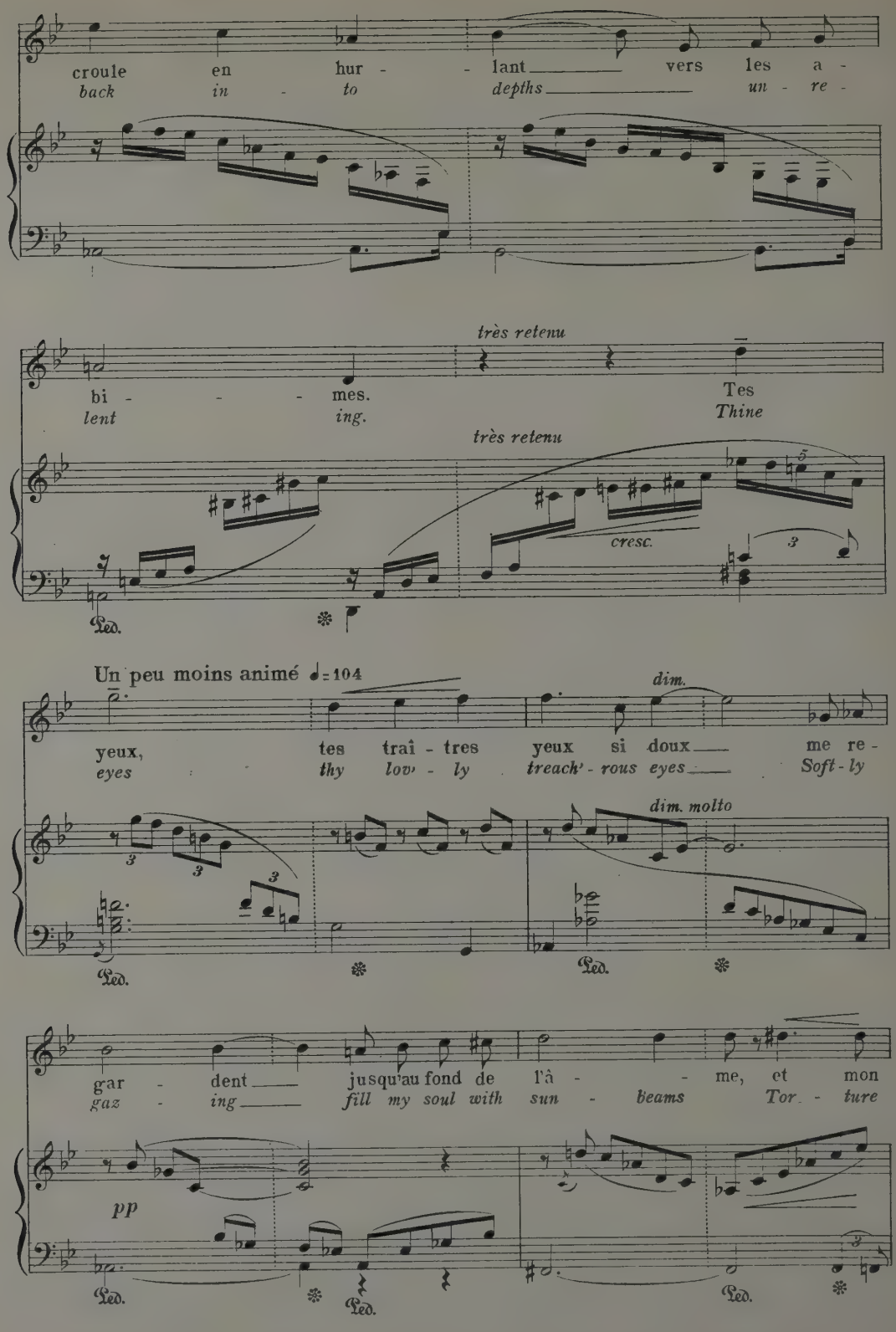
English adaptation by ALEX BLAESS. VINCENT D'INDY.

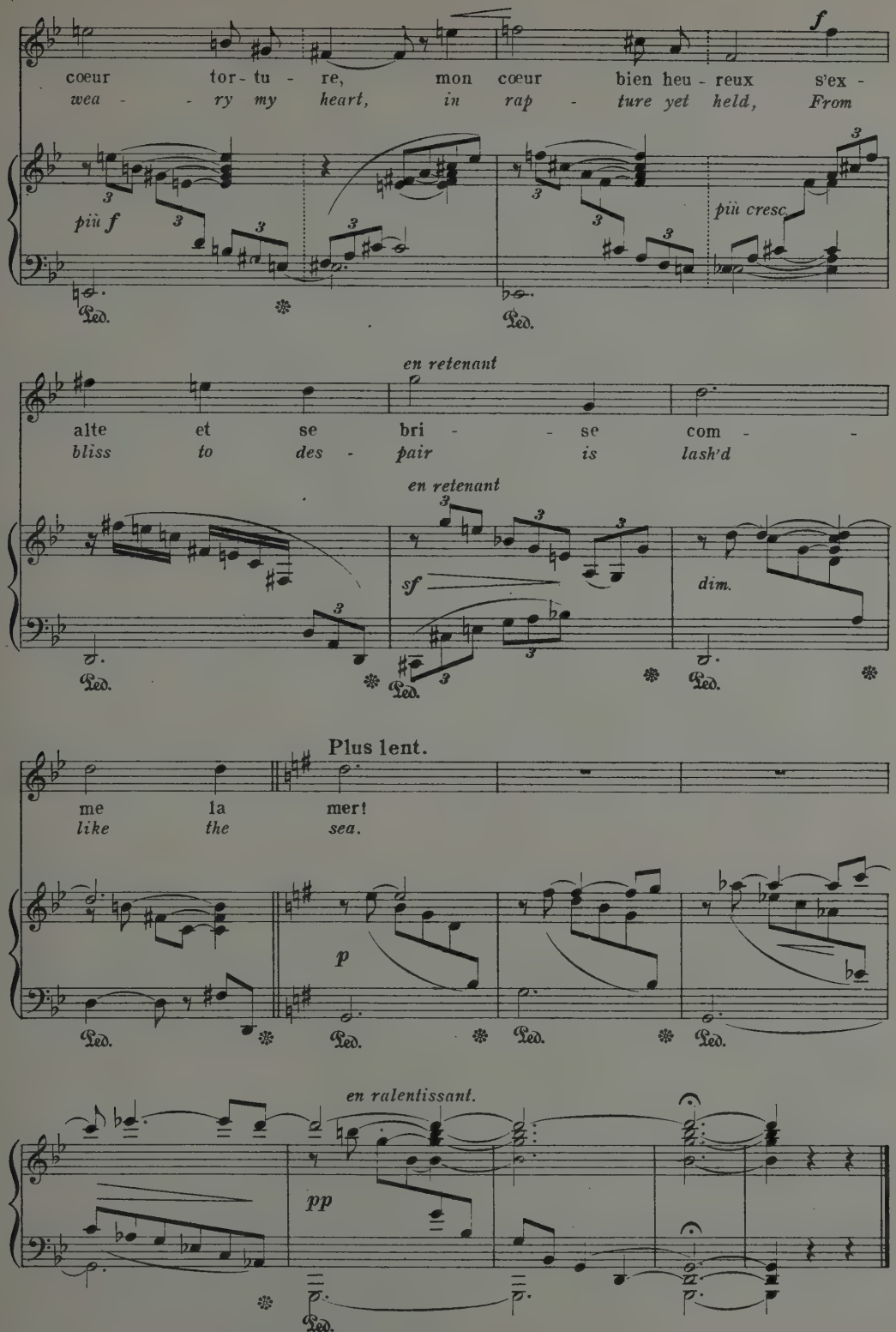

Modérément lent. ♩=76
p
Au loin, dans la mer, s'é -
The sun slow - ly set - ting
p
teint le so - leil, Et la mer est calme et sans ri - de; Le
kis - ses the sea In a hush lies the sea at their part - ing The
flot di - a - pré s'é - ta - le sans bruit, Ca - res -
red, glow - ing sur - face noise - less - ly spreads. To the


-sant la grève as - som - bri - e; Tes
coast in dark - ness now fall - ing; Thine
cresc.
yeux, tes trai - tres yeux sont clos, Et mon
lyes, thy treach' - rous eyes are clos'd In a
piu f
Ped.
cœur est tran - quil - le com - me la
hush lies my heart, a - glow like the
mer.
sea.
poco cresc.
poco sfz
pp


Plus anima. ♩= 112
p
f
Au
The
loin,
clouds
sur la mer,
pour - ing storm
l'o - - -
in
rage est le - vé, _____
mad on - ward rush _____
Et la
Strew the
Led.


mer s'é - - meut et bouil -
sea with tur - - - moil and
lon - - ne; Le
fren - - zy. The
Ped.
flot, jus - qu'aux cieux, s'é - -
waves to the sky, in
poco più f
ri - ge su - perbe, et
ma - jes - ty rise. Sink

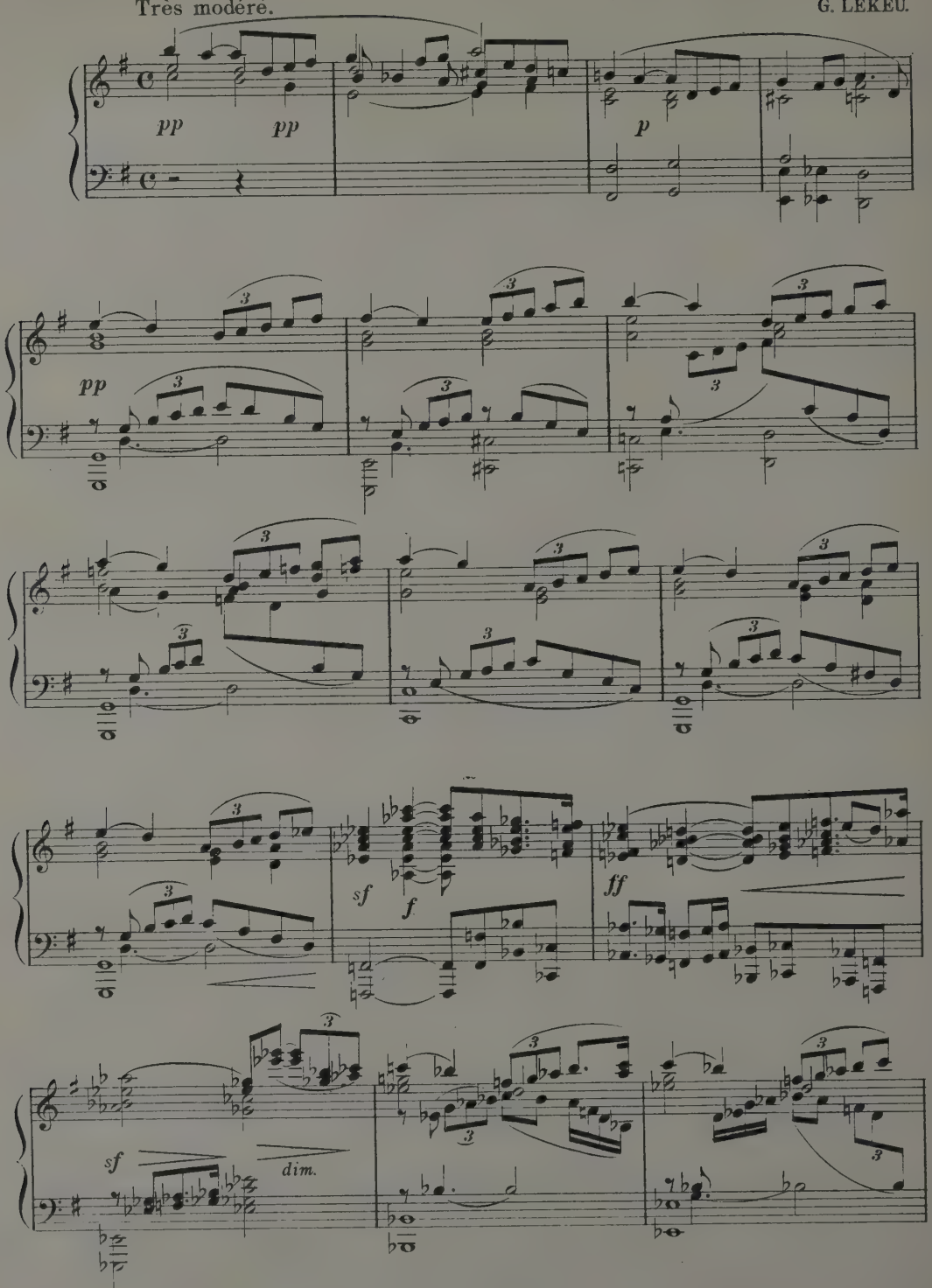

croule en hur - - lant vers les a -
back in - to depths un - re -
très retenu
bi - - - mes. Tes
lent ing. Thine
très retenu
cresc.
Led.
Un peu moins animé ♩=104
dim.
yeux, tes traî - tres yeux si doux me re -
eyes thy lov' - ly treach' - rous eyes Soft - ly
dim. molto
Led.
Led.
gar - dent jusqu'au fond de l'â - - me, et mon
gaz - ing fill my soul with sun - beams Tor - ture
pp
Led.
Led.
Led.

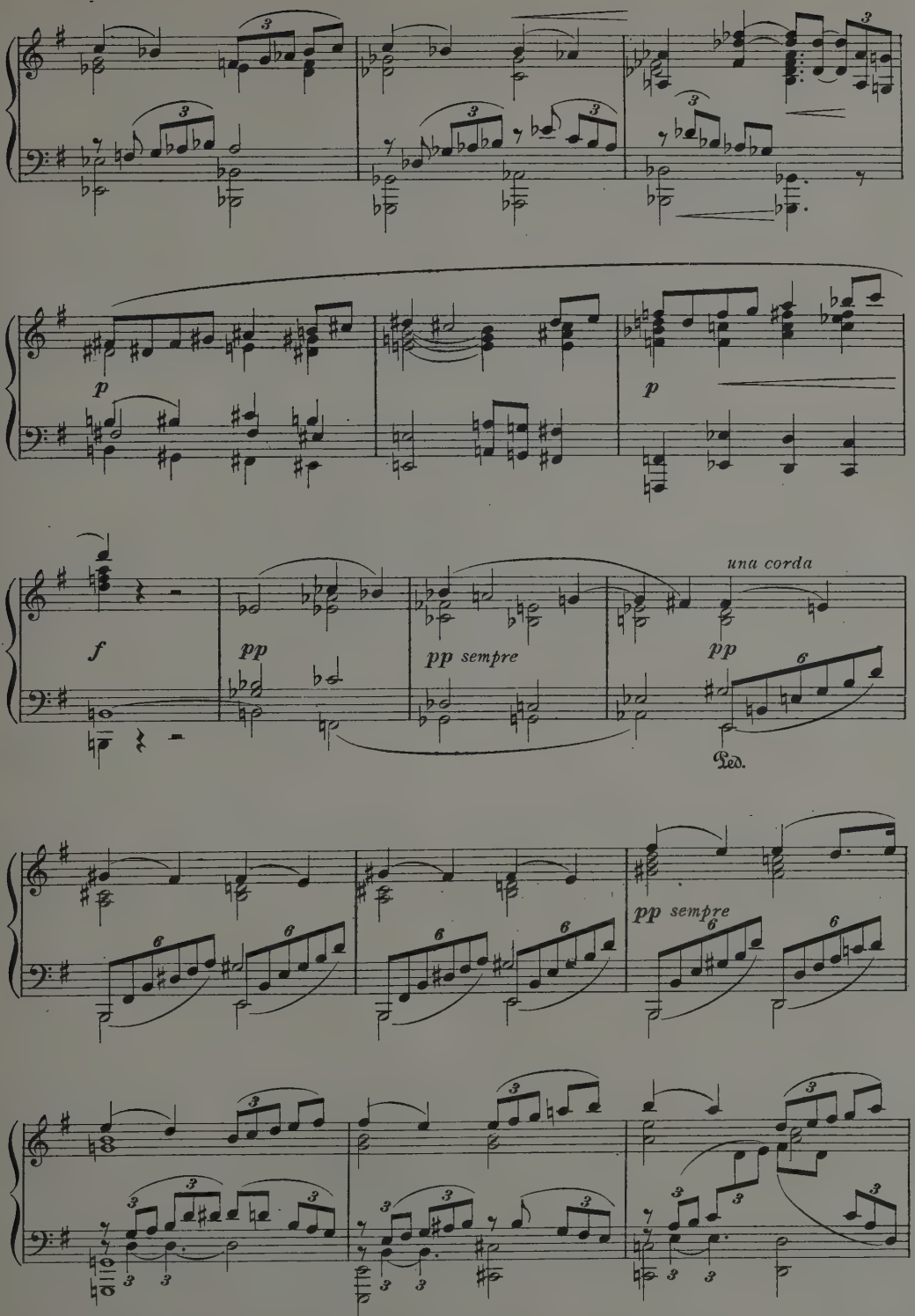

f
cœur tor - tu - re, mon cœur bien heu - reux s'ex -
wea - - ry my heart, in rap - ture yet held, From
più f
più cresc.
Ped.
en retenant
alte et se bri - - se com - -
bliss to des - pair is lash'd
sf
dim.
Plus lent.
me la mer!
like the sea.
p
en ralentissant.
pp

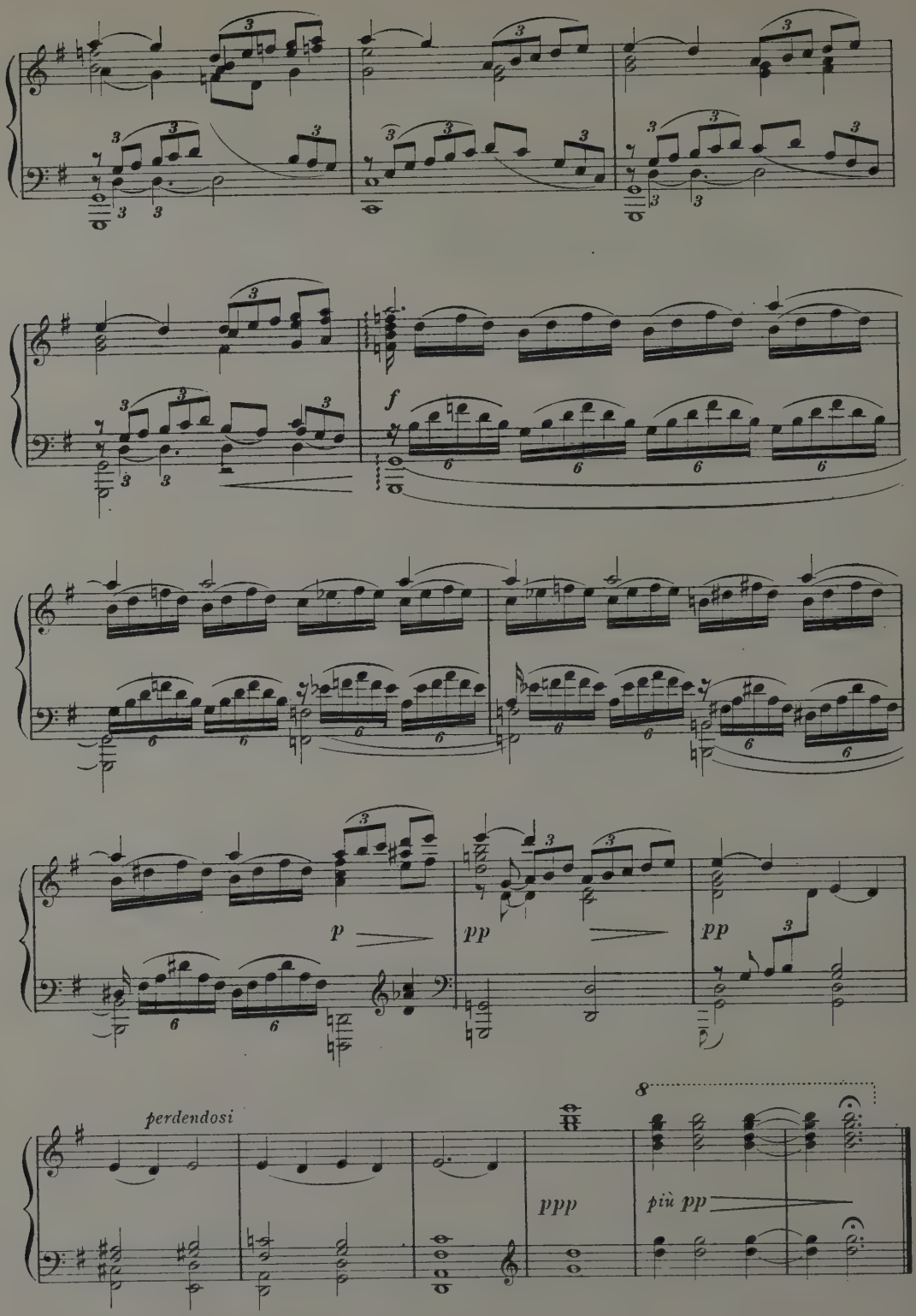
Finale from Sonata.

By permission of
Messrs. E. Baudoux, & Co. Paris.

Très modéré. G. LEKEU.




p
p
una corda
f
pp
pp sempre
pp
Ped.
pp sempre

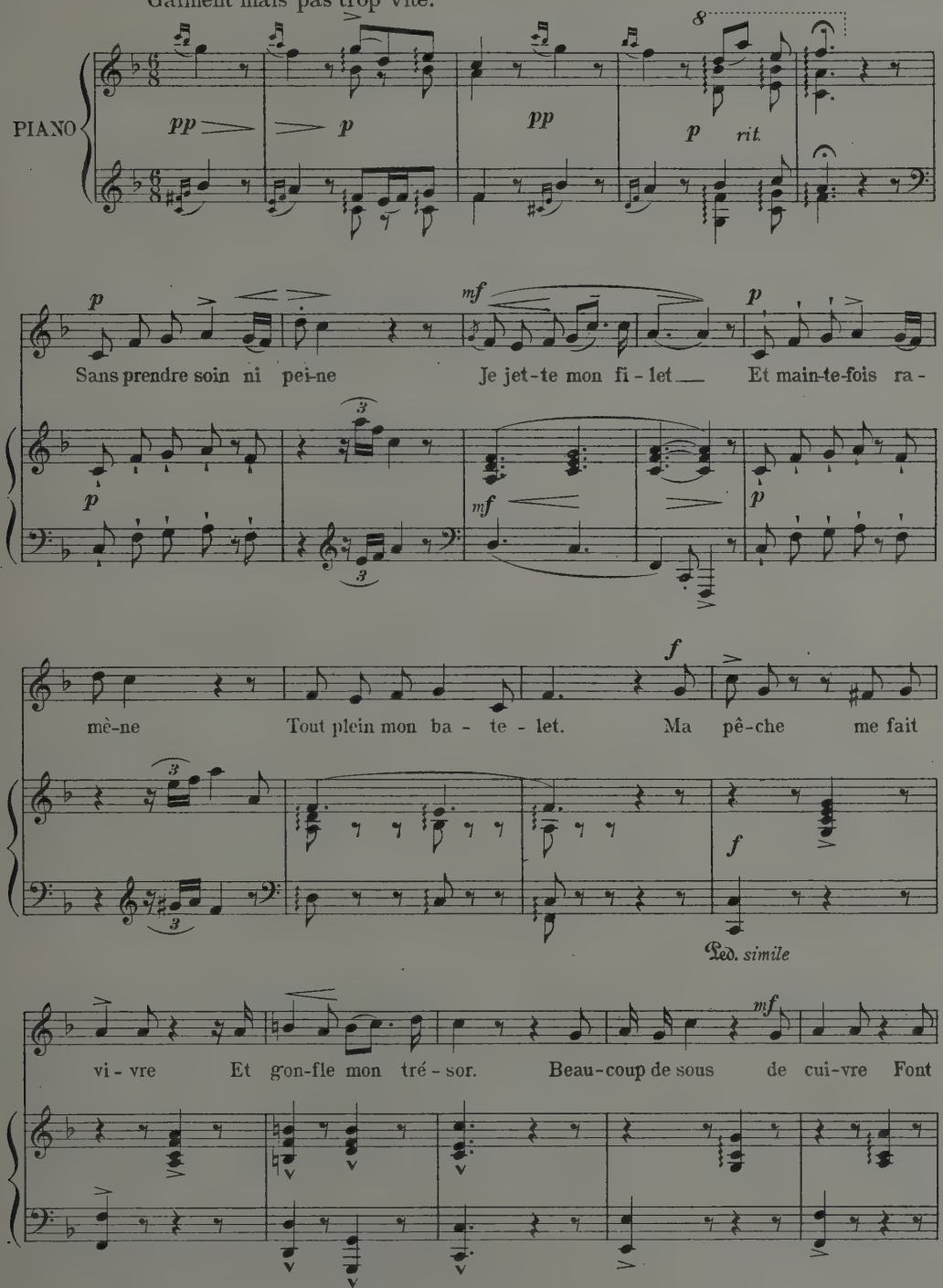

f
p
pp
pp
perdendosi
ppp
più pp
8

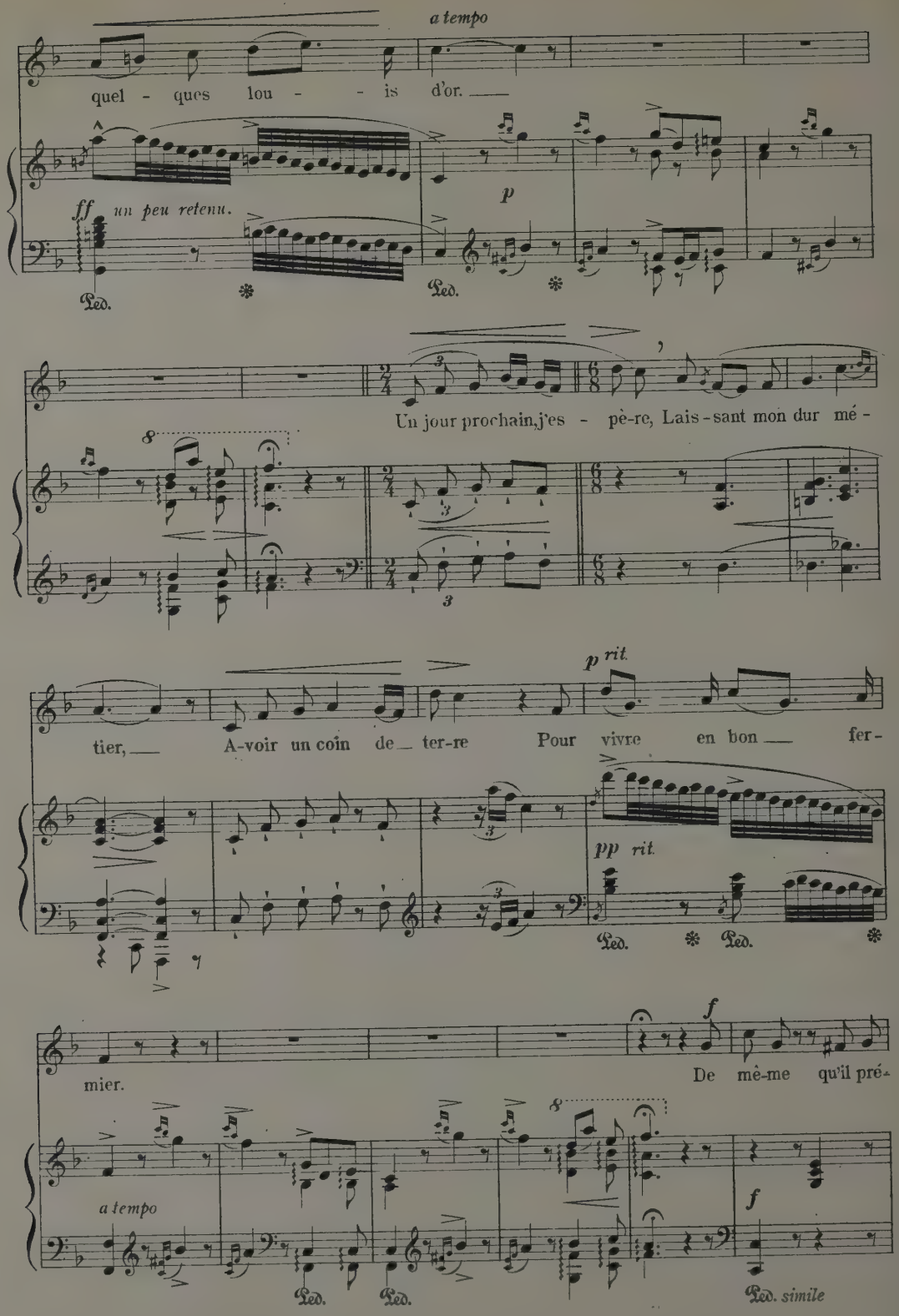
Chanson De Pêcheur.

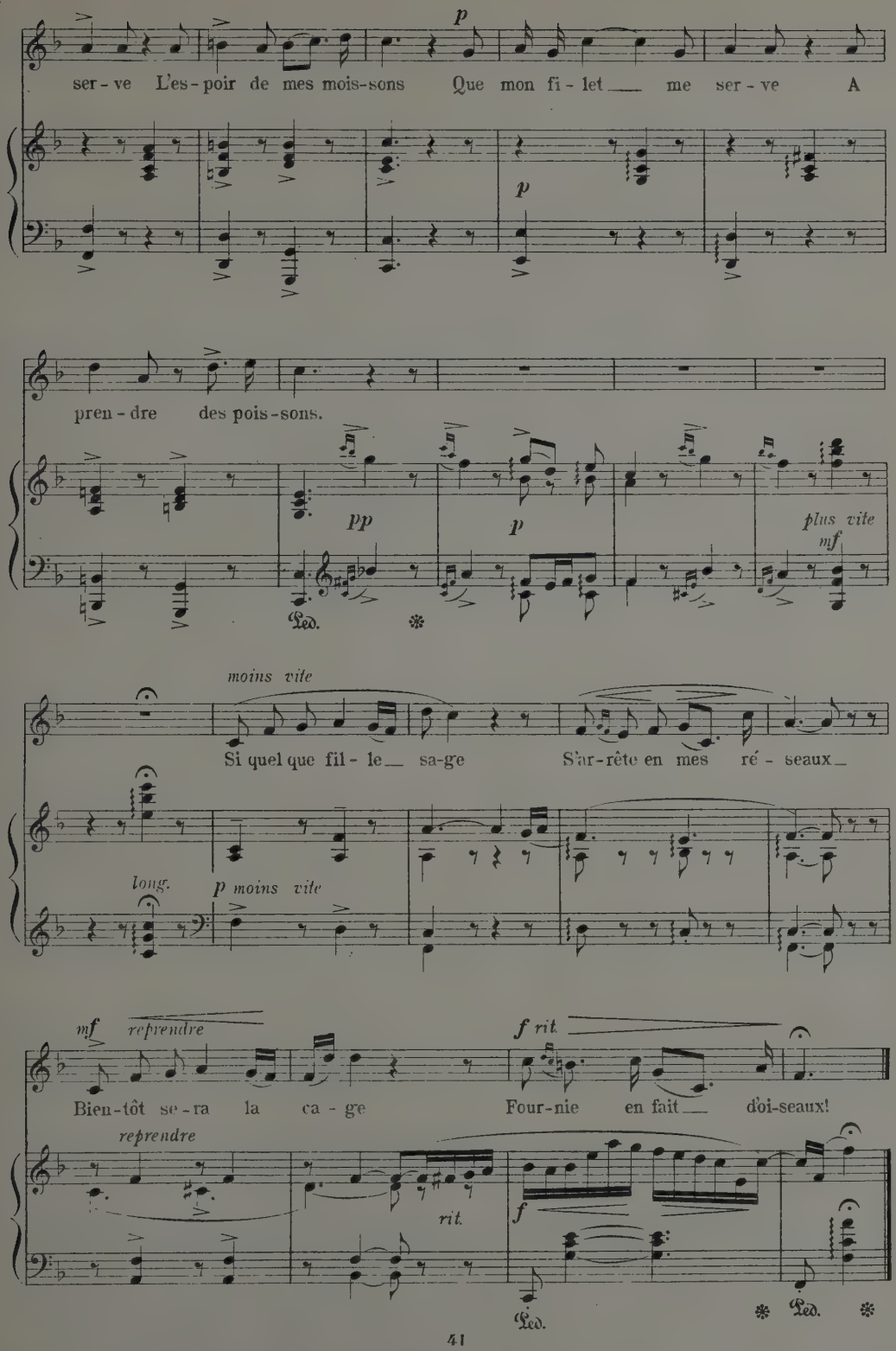
Paroles françaises de GUSTAVE LAGYE.
Poésie néerlandaise de DAUTZENBERG.

Musique de JAN BLOCKX.

Gaîment mais pas trop vite.

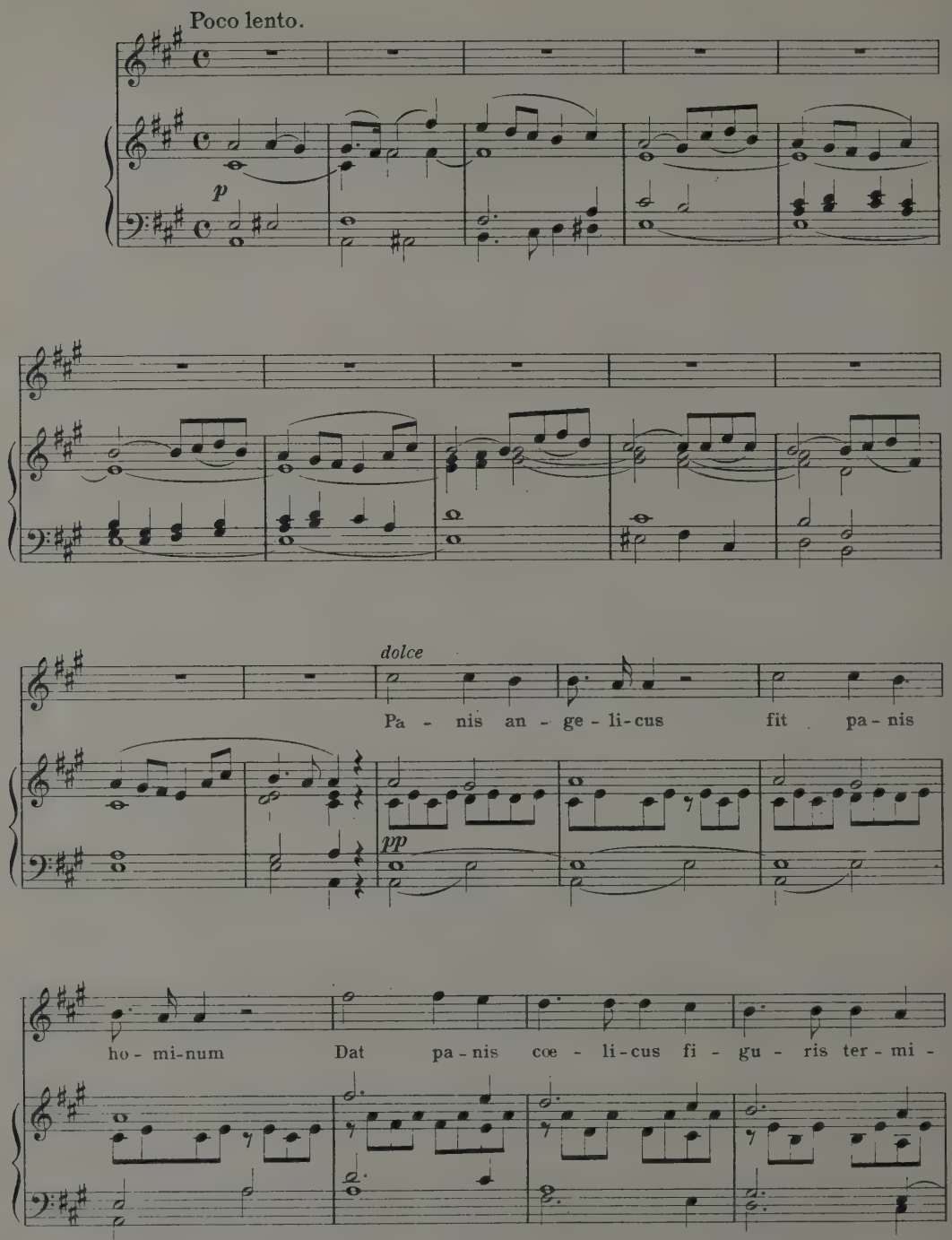


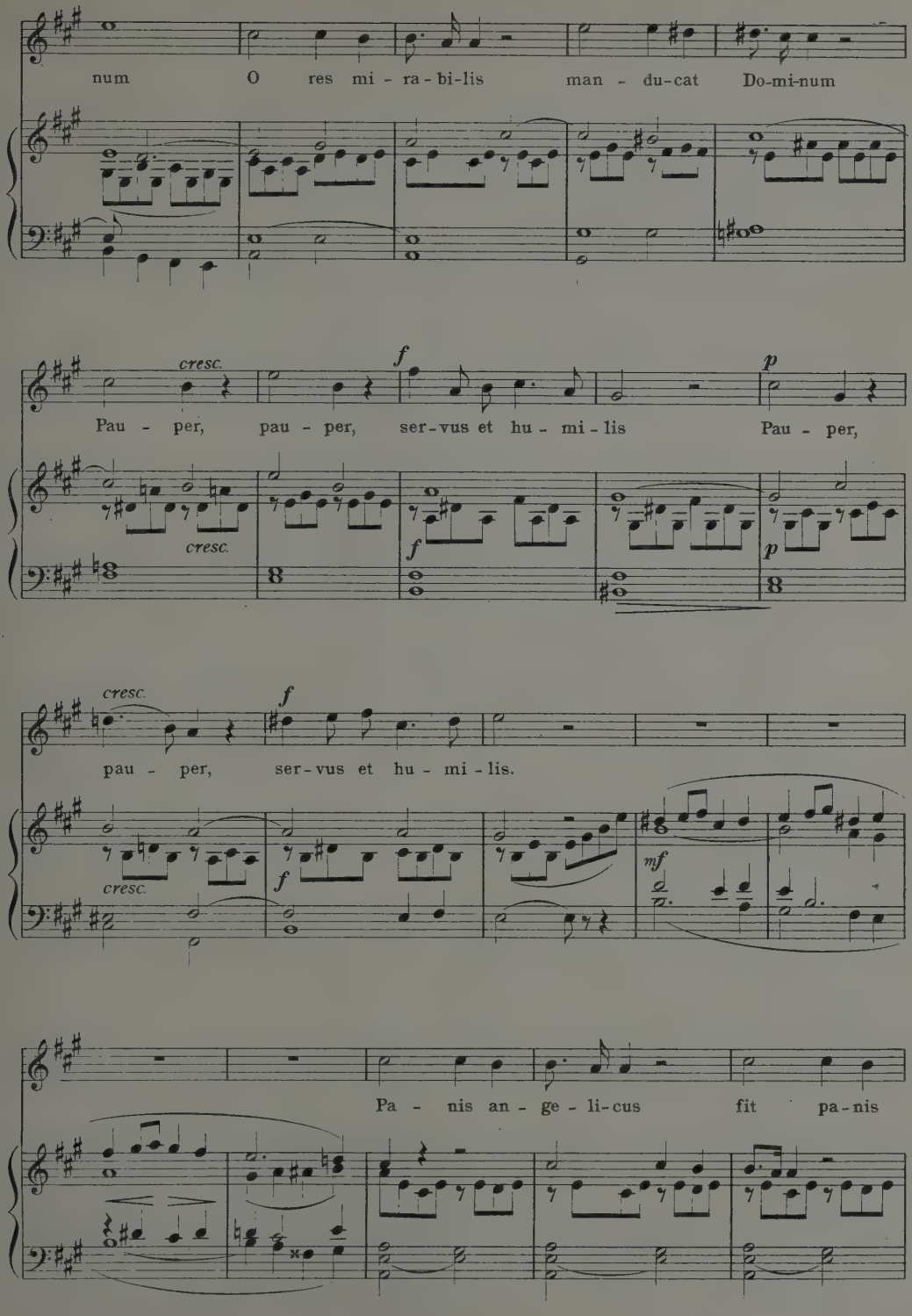

a tempo
quel - ques lou - - is d'or.
ff un peu retenu.
p
Ped.
Ped.
Un jour prochain, j'es - pè-re, Lais-sant mon dur mé -
p rit.
tier, A-voir un coin de ter-re Pour vivre en bon fer-
pp rit.
Ped.
Ped.
f
mier.
De mê-me qu'il pré-
a tempo
f
Ped.
Ped.
Ped. simile

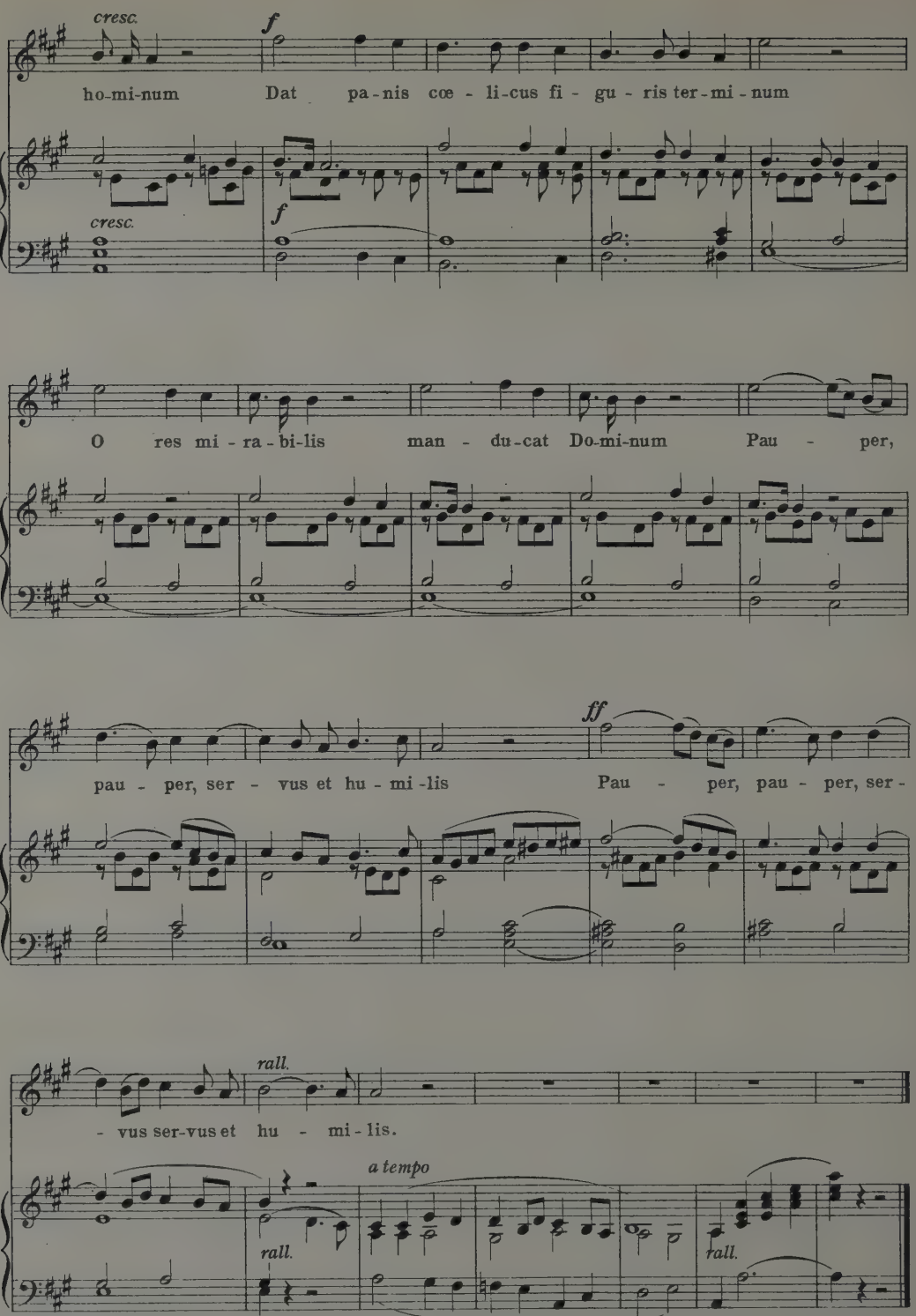

p
ser - ve L'es - poir de mes mois-sons Que mon fi - let me ser - ve A
p
pren - dre des pois-sons.
pp
p
plus vite
mf
Led.
moins vite
Si quel que fil - le sa-ge S'ar-rête en mes ré - seaux
long.
p moins vite
mf reprendre
f rit.
Bien-tôt se-ra la ca - ge Four-nie en fait doi-seaux!
reprendre
rit.
f
Led.
Led.

Panis Angelicus.

CÉSAR FRANCK.



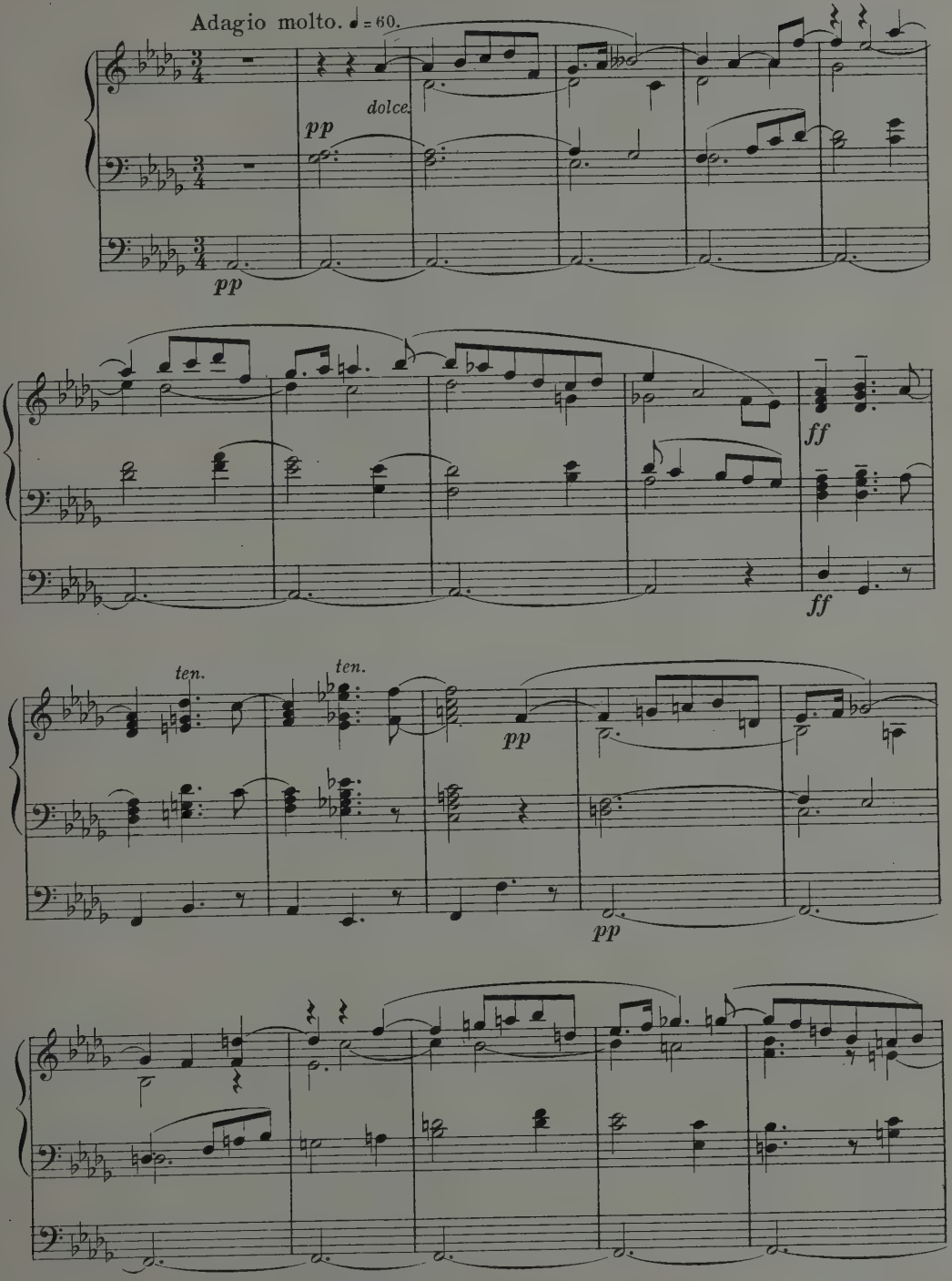

num O res mi - ra - bi-lis man - du-cat Do-mi-num
cresc.
f
p
Pau - per, pau - per, ser-vus et hu - mi - lis Pau - per,
cresc.
f
p
cresc.
f
pau - per, ser-vus et hu - mi - lis.
cresc.
f
mf
Pa - nis an - ge - li-cus fit pa-nis

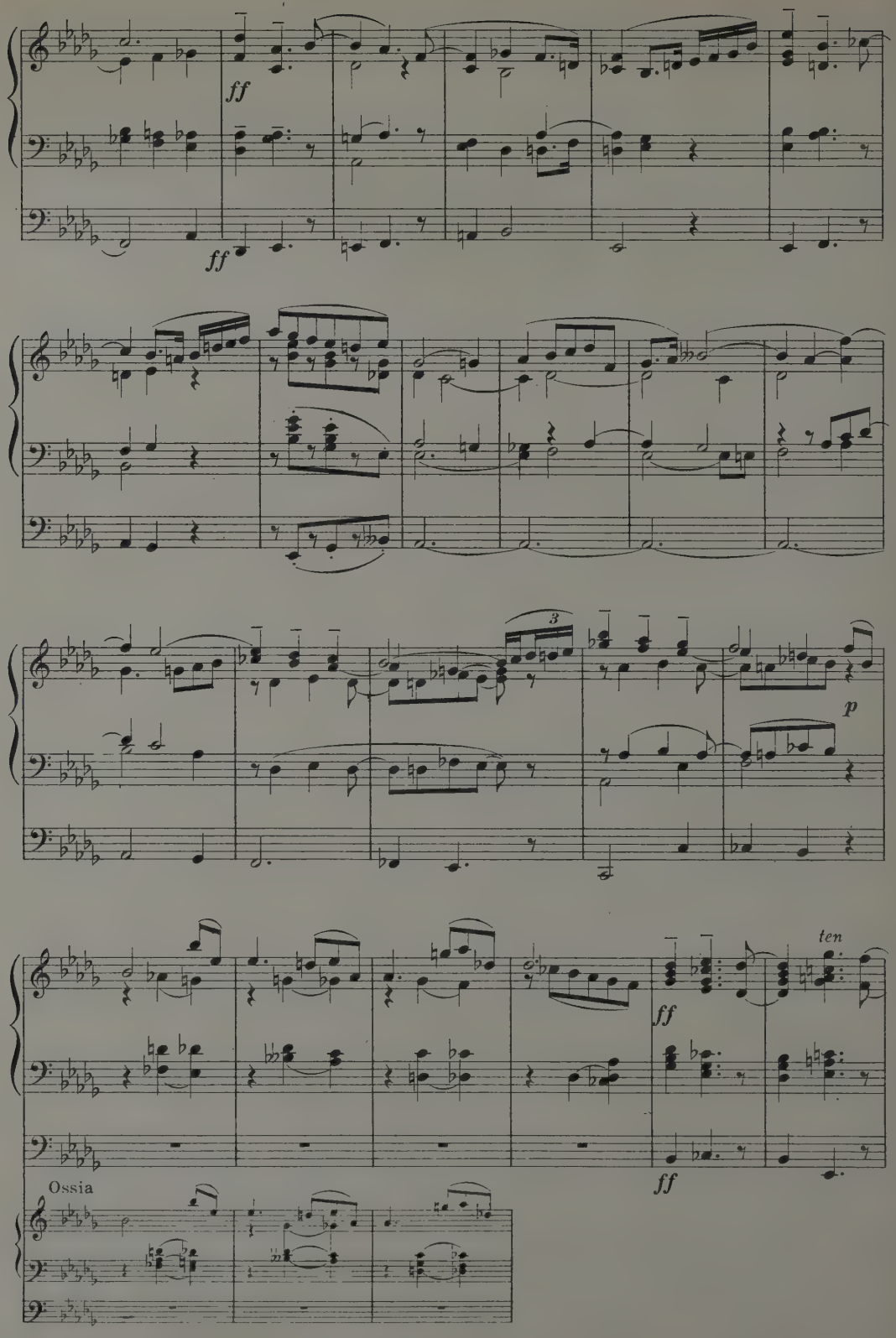

cresc.
f
ho-mi-num Dat pa-nis cœ-li-cus fi-gu-ris ter-mi-num
cresc.
f
O res mi-ra-bi-lis man-du-cat Do-mi-num Pau-per,
ff
pau-per, ser-vus et hu-mi-lis Pau-per, pau-per, ser-
rall.
-vus ser-vus et hu-mi-lis.
a tempo
rall.
rall.

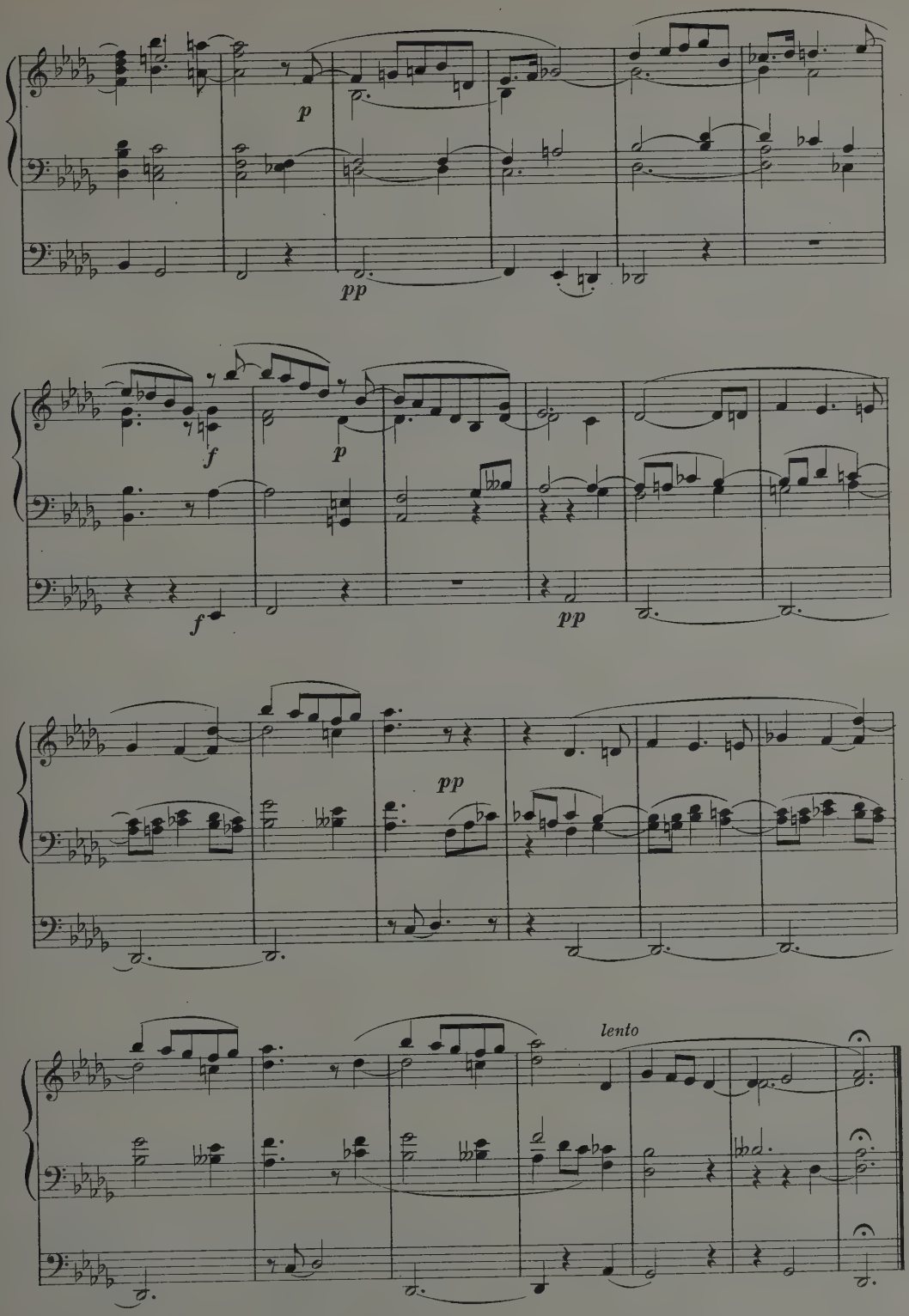
Vision.

Note: *f* = Full organ without manual reeds.
ff = The same without mixtures (Gt.to Octave?)
mf = Diapason 8, or Sw. 8 and 4.
p = Two or three soft 8 ft. stops.
pp = Salicional or Aeoline 8.
} Pedals to correspond.

J. RHEINBERGER.




ff
ff
3
p
ten
ff
ff
Ossia


p
pp
f
p
f
pp
pp
lento

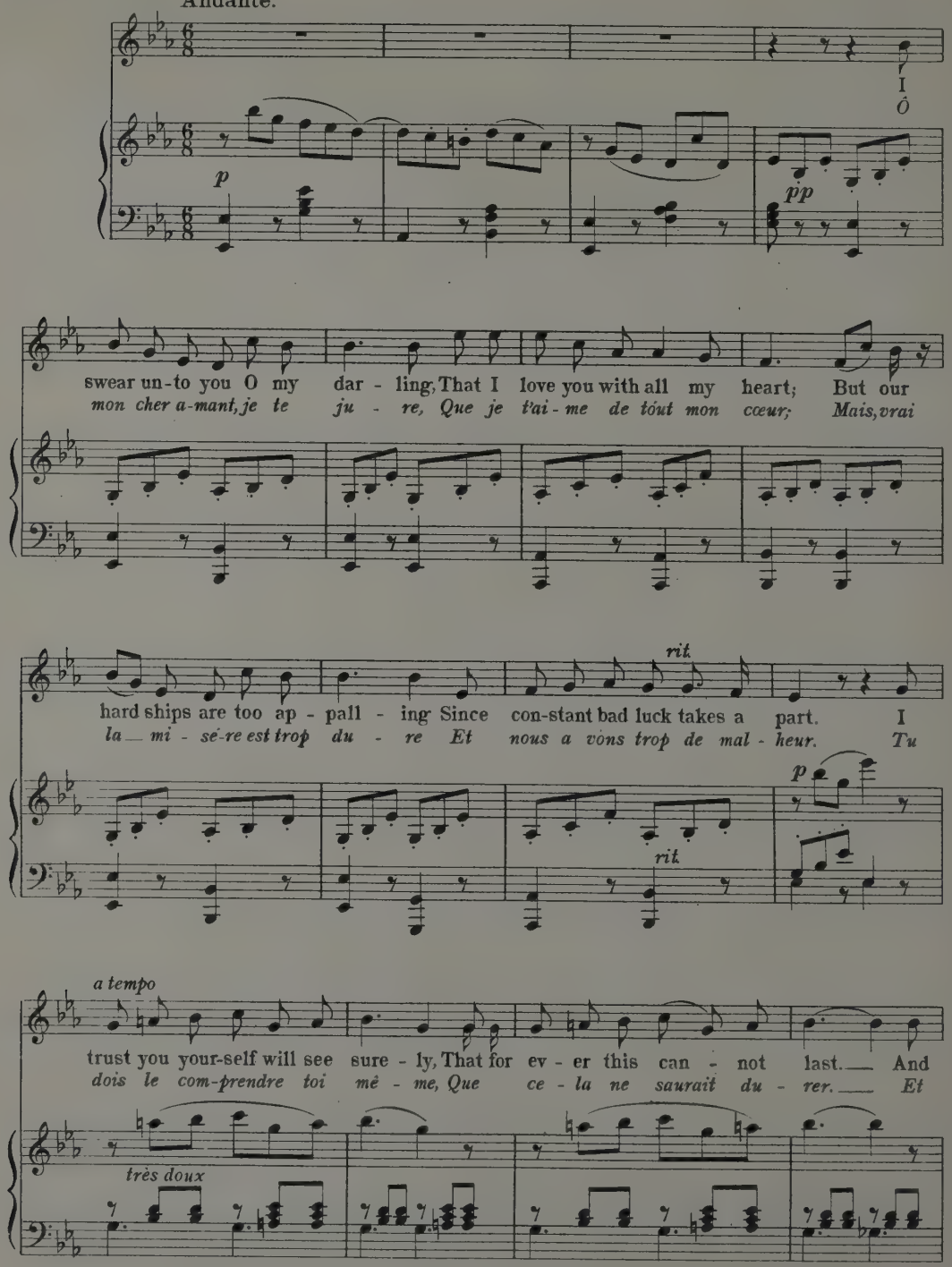
Périchole's Letter.

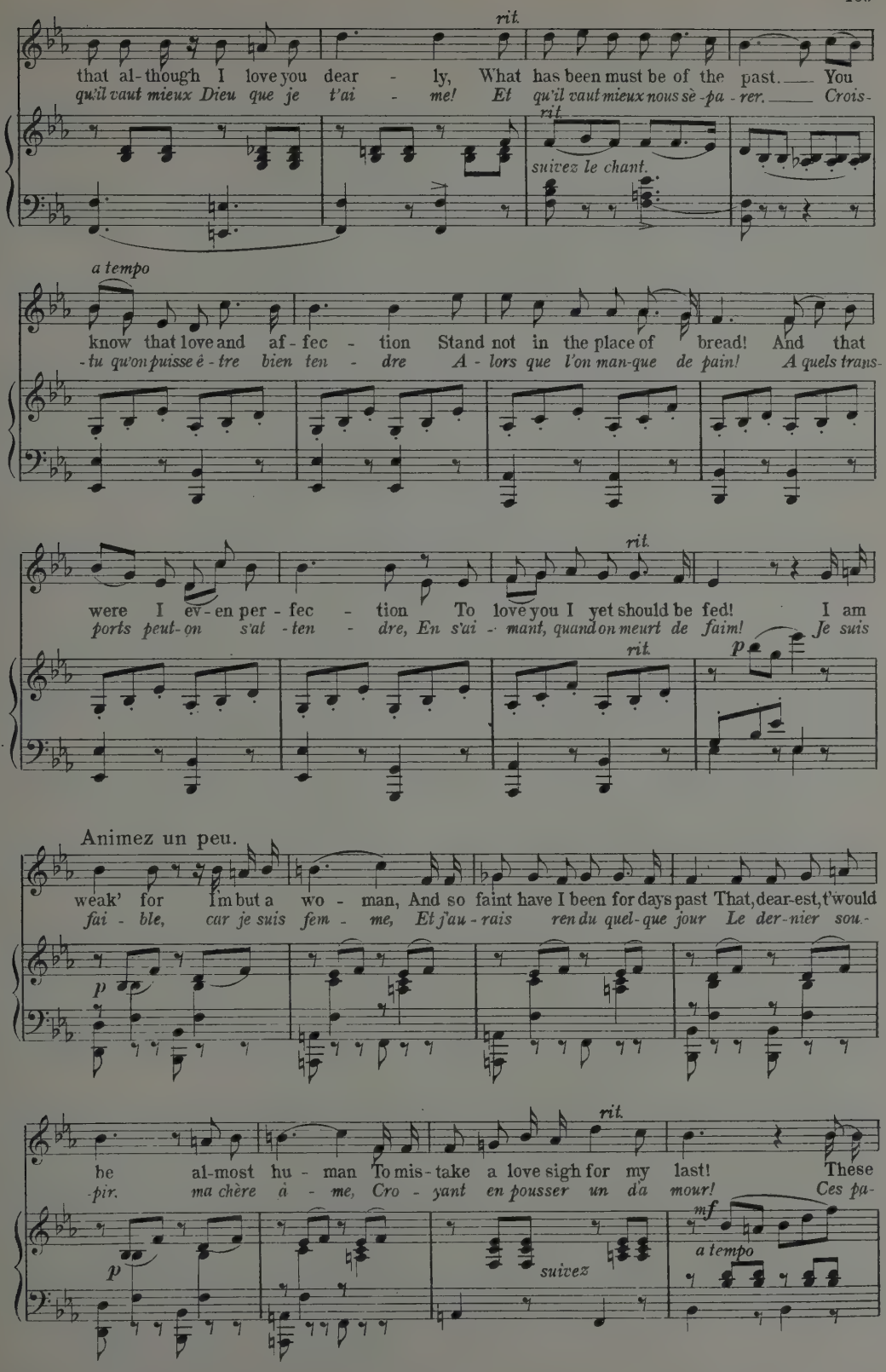
(La Lettre de la Périchole.)

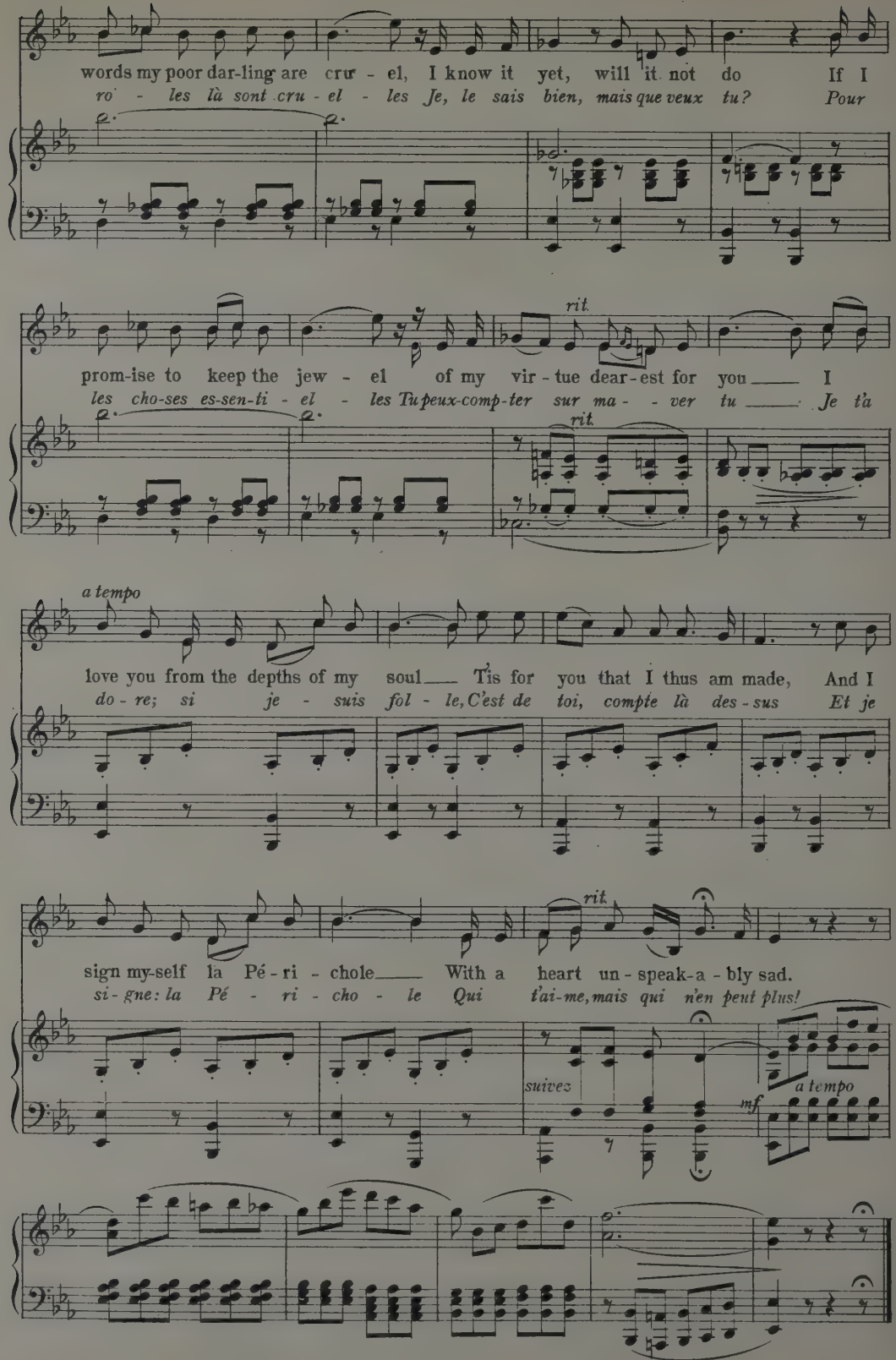
English adaptation by ALEX BLAESS.

"La Périchole" de J. OFFENBACH.

Andante.


I
Ô
p
pp
swear un-to you O my dar - ling, That I love you with all my heart; But our
mon cher a-mant, je te ju - re, Que je t'ai - me de tout mon cœur; Mais, vrai
rit.
hard ships are too ap - pall - ing Since con-stant bad luck takes a part. I
la mi - sé-re est trop du - re Et nous a vons trop de mal - heur. Tu
p
rit.
a tempo
trust you your-self will see sure - ly, That for ev - er this can - not last. And
dois le com-prendre toi mê - me, Que ce - la ne saurait du - rer. Et
très doux


rit.
that al-though I love you dear - ly, What has been must be of the past. You
qu'il vaut mieux Dieu que je t'ai - me! Et qu'il vaut mieux nous sè-pa - rer. Crois-
rit.
suivez le chant.
a tempo
know that love and af-fec - tion Stand not in the place of bread! And that
-tu qu'on puisse ê-tre bien ten - dre A - lors que l'on man-que de pain! A quels trans-
rit.
were I ev-en per-fec - tion To love you I yet should be fed! I am
ports peut-on s'at-ten - dre, En s'ai - mant, quand on meurt de faim! Je suis
rit.
p
Animez un peu.
weak' for I'm but a wo - man, And so faint have I been for days past That, dear-est, t'would
fai - ble, car je suis fem - me, Et j'au - rais ren du quel-que jour Le der-nier sou-
p
rit.
be al-most hu - man To mis-take a love sigh for my last! These
-pir. ma chère â - me, Cro - yant en pousser un da mour! Ces pa-
mf
p
suivez
a tempo


words my poor dar-ling are cru - el, I know it yet, will it not do If I
ro - les là sont cru - el - les Je, le sais bien, mais que veux tu? Pour
prom-ise to keep the jew - el of my vir - tue dear-est for you I
les cho-ses es-sen-ti - el - les Tu peux-comp-ter sur ma - - ver tu Je t'a
rit.
rit.
a tempo
love you from the depths of my soul 'Tis for you that I thus am made, And I
do - re; si je - suis fol - le, C'est de toi, compte là des - sus Et je
rit.
sign my-self la Pé - ri - chole With a heart un - speak-a - bly sad.
si - gne: la Pé - ri - cho - le Qui t'ai-me, mais qui n'en peut plus!
suivez
a tempo
mf

Dédicace.

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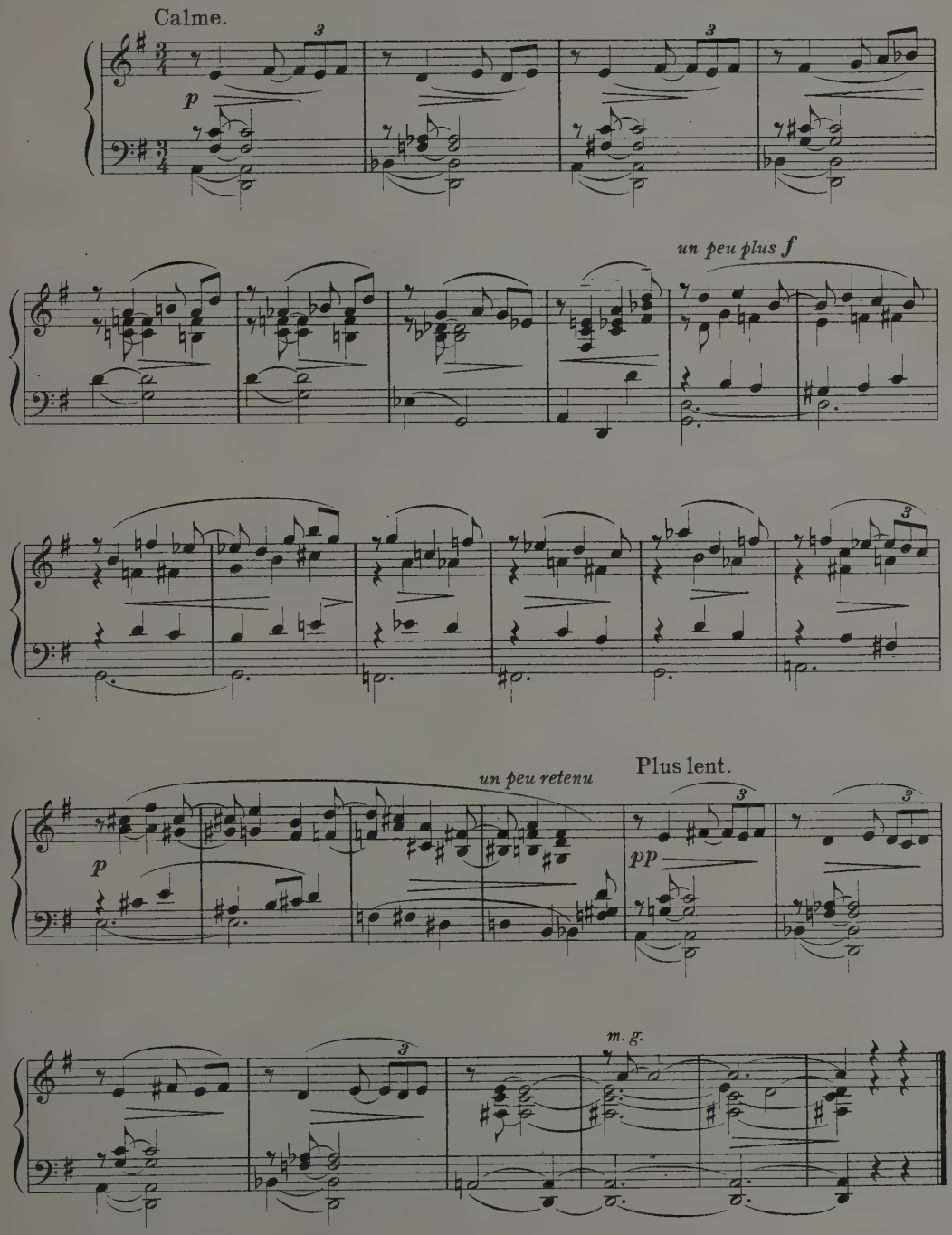
ERNEST CHAUSSON.



Légende.

An exhibition of the similarity of simple musical form to that of poetry.

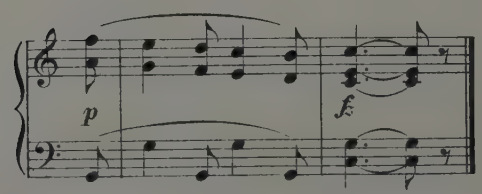
J. SCHAD, Op. 49.

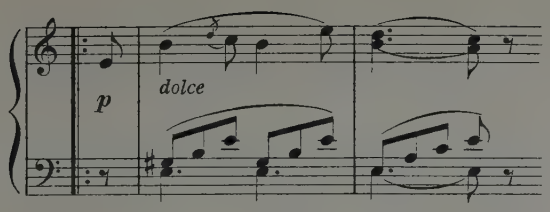
Moderato.

PRÉLUDE.

LÉGENDE.

Allegretto.



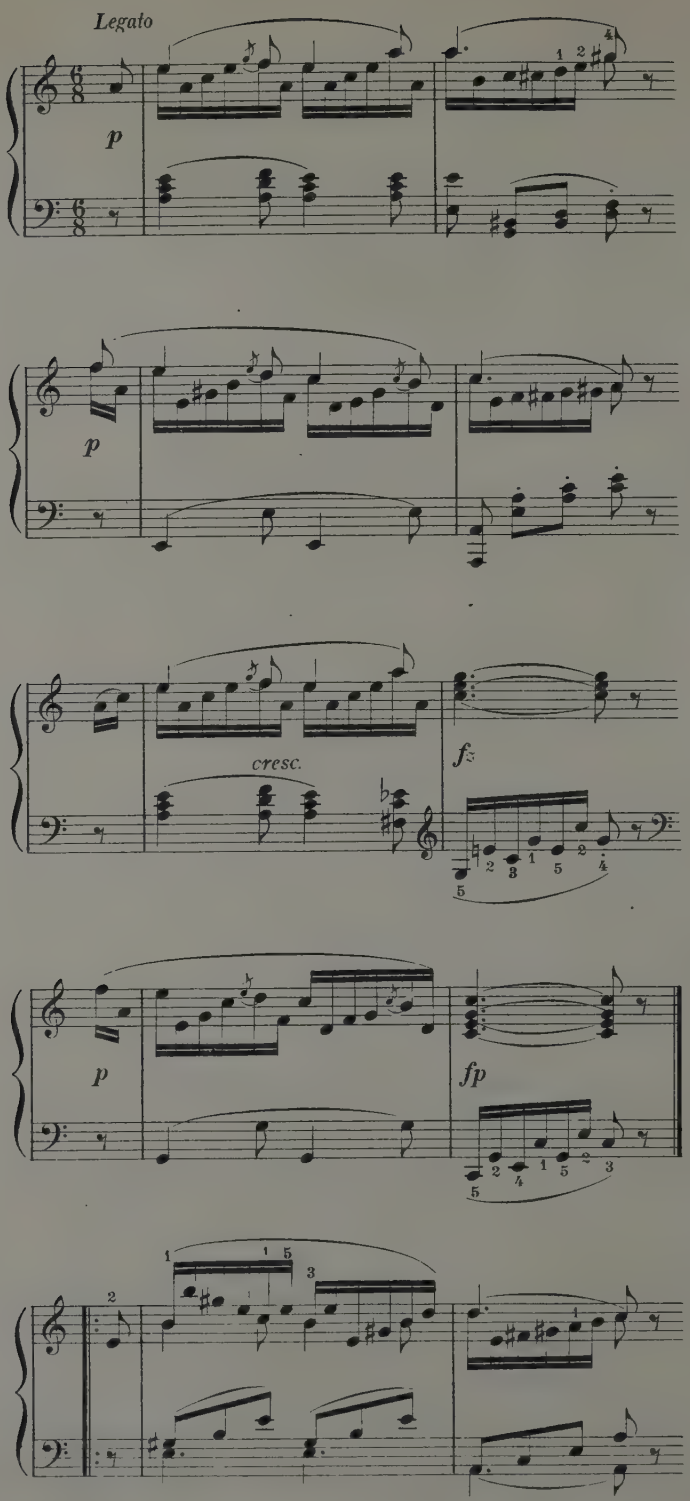

p
dolce

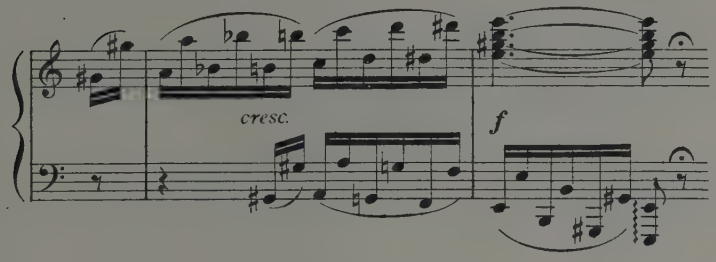
1

mf
cresc.
f

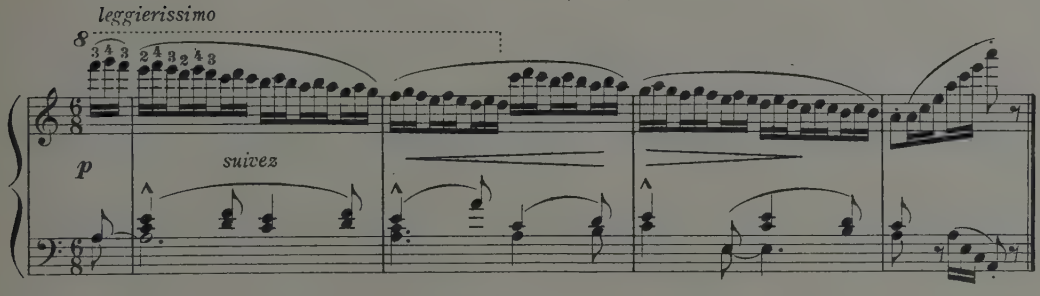
mf
p

sempre staccato
p
cre - - scen - - do
mf

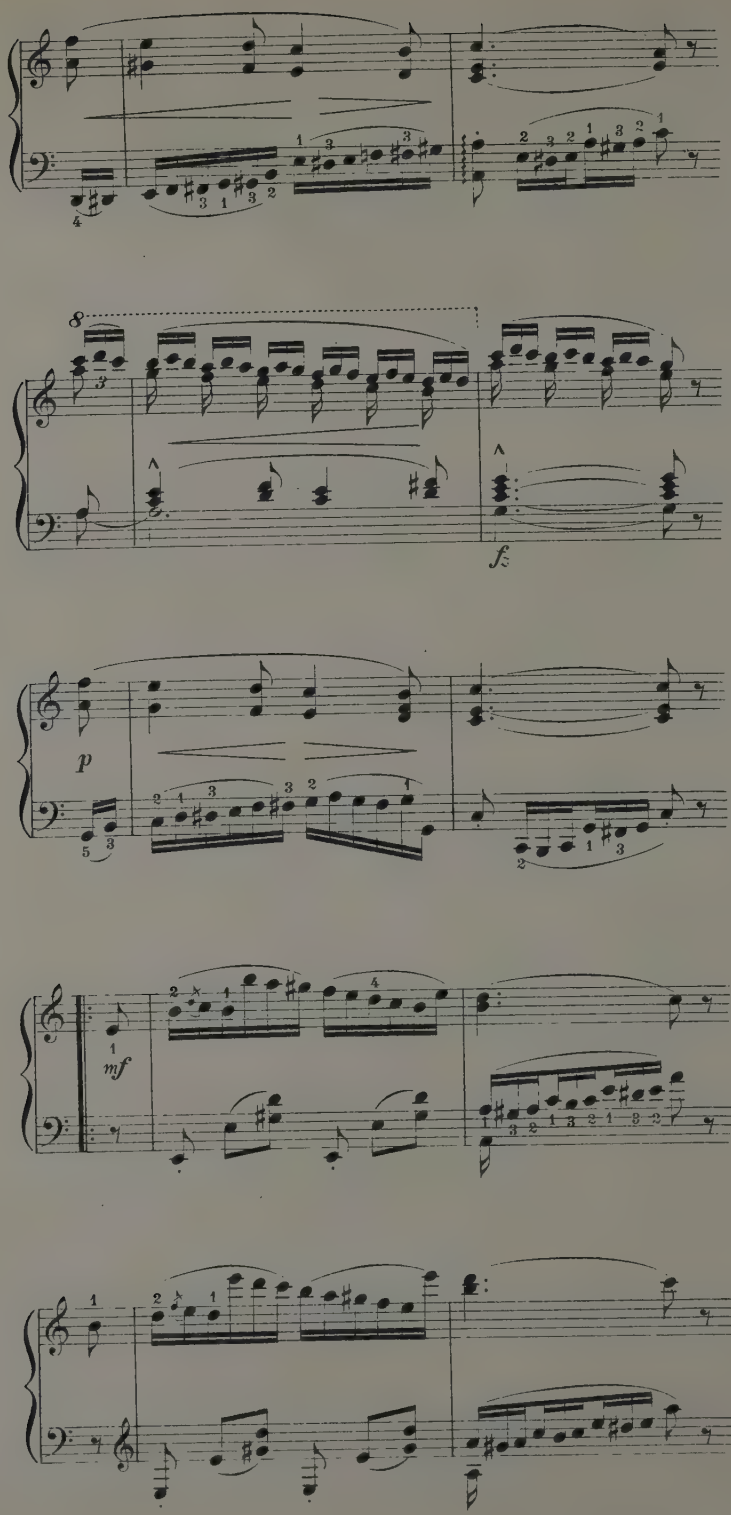

Legato
p
p
cresc.
fz
p
fp


cresc.
f

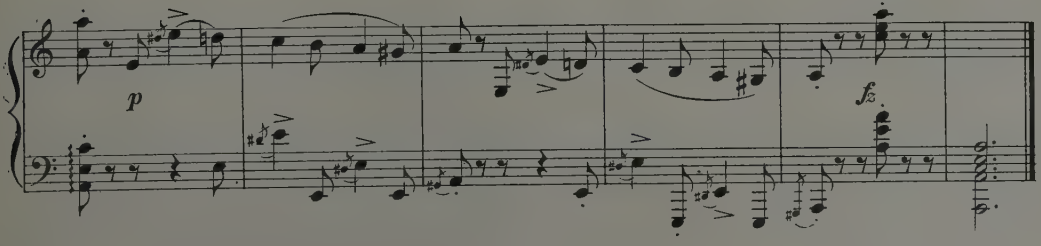
mf


leggierissimo
8
p
suivez

Leggiero
p
suivez
fz


8
fz
p
mf

CODA



Andante

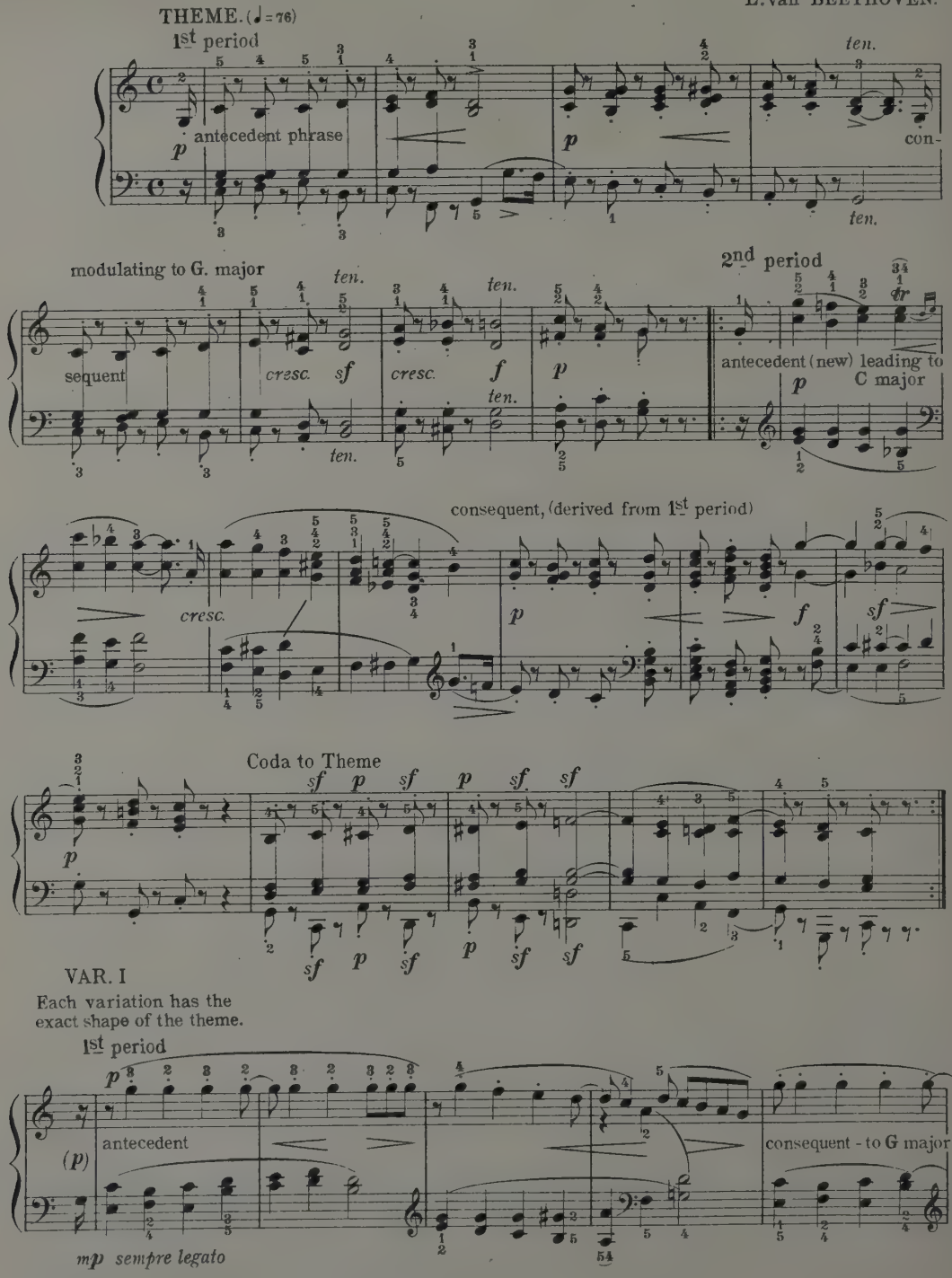
from

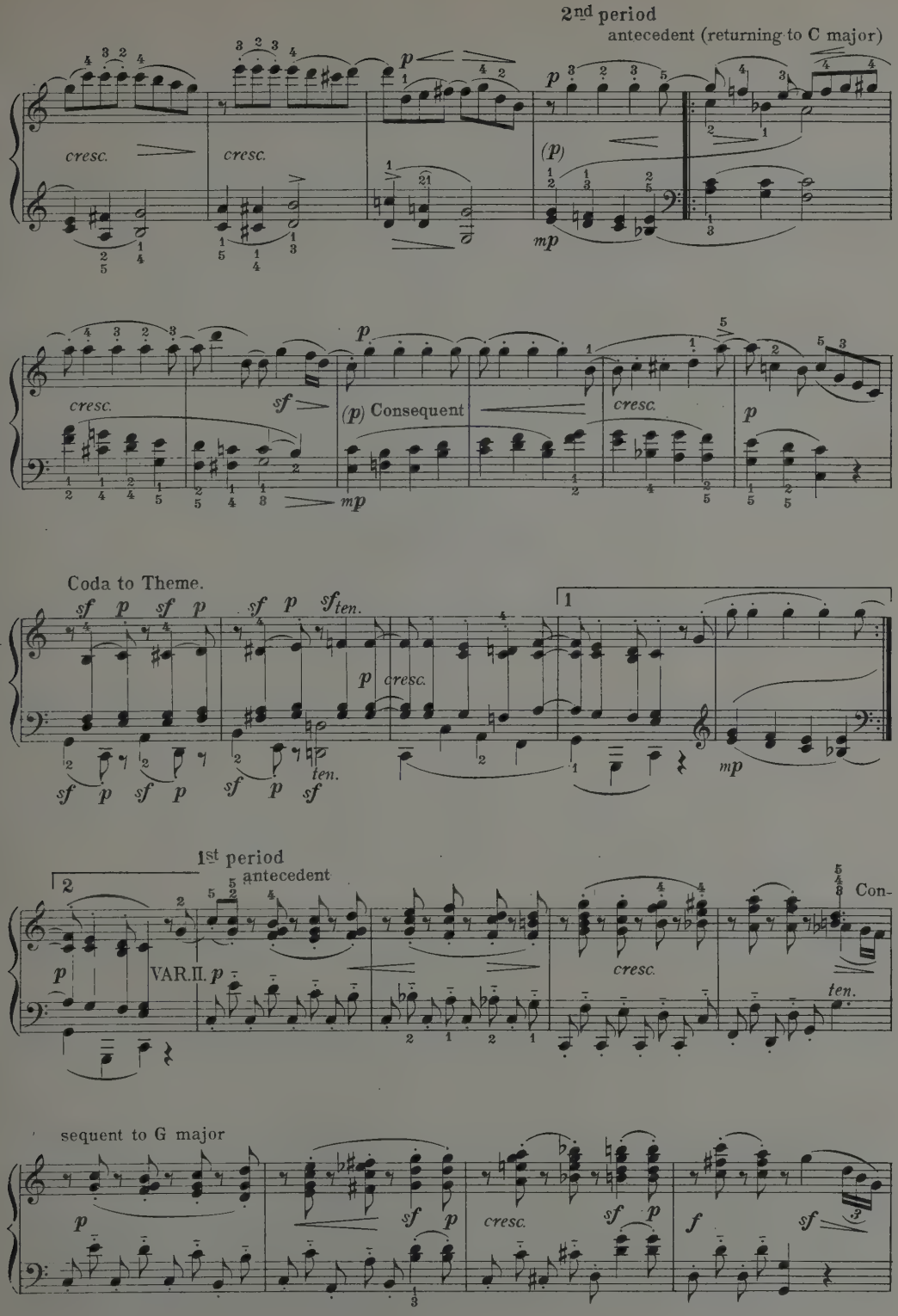
SONATA Op. 14, Nº 2.

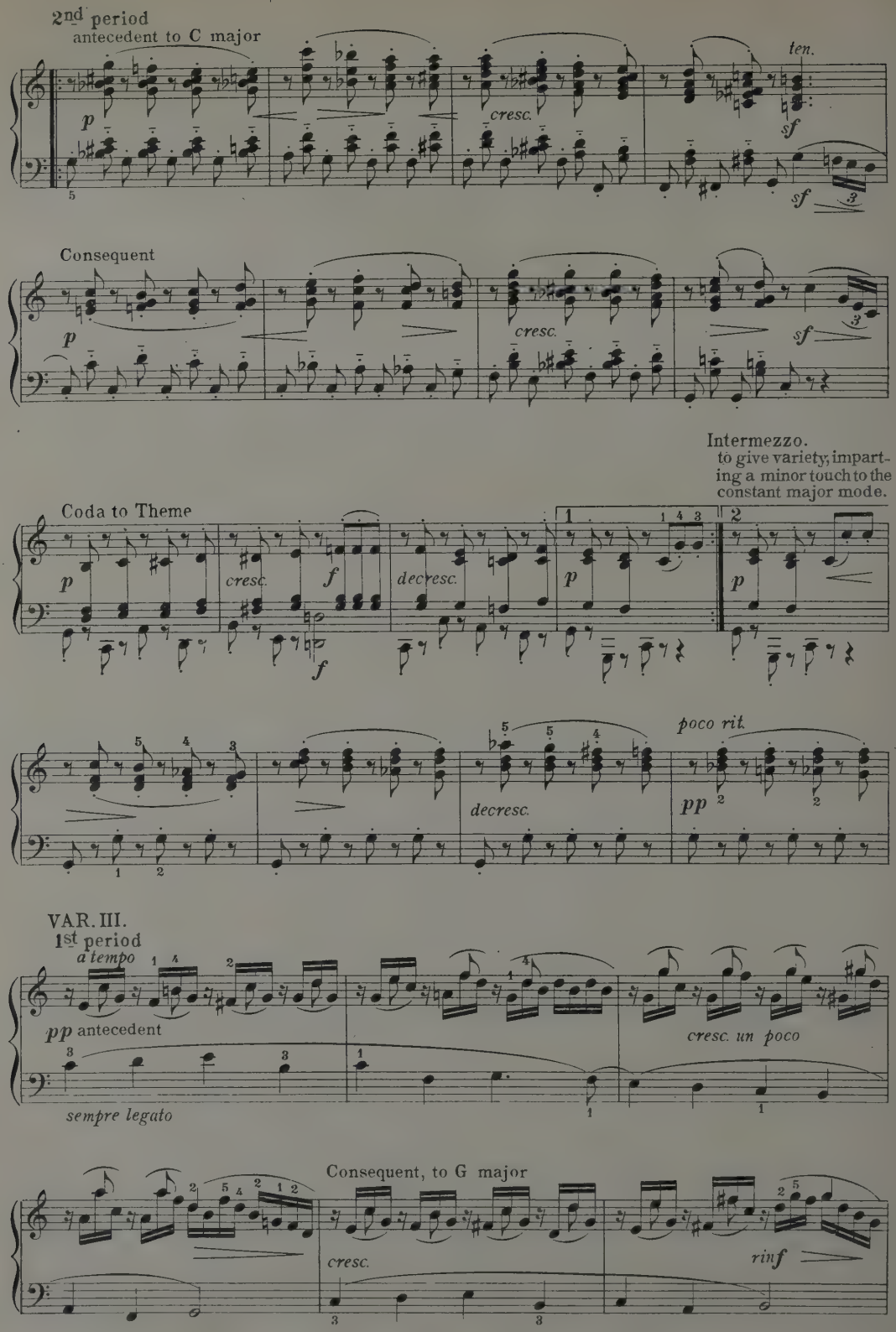
THEME and VARIATIONS.

L. van BEETHOVEN.

The theme of this work is a two-period form with partial return: the consequent of the second period is derived from the antecedent of the first period.



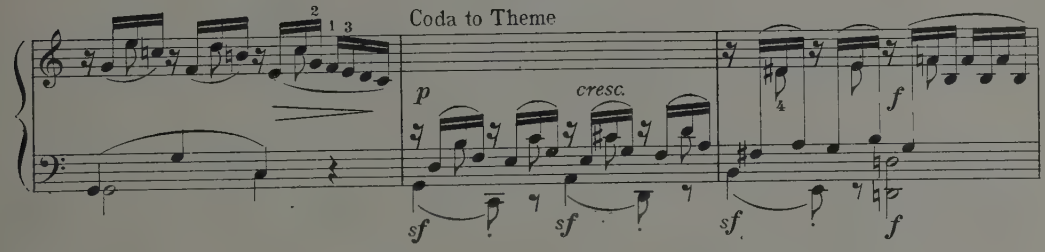

2nd period
antecedent (returning to C major)
cresc.
cresc.
(p)
mp
sf
(p) Consequent
cresc.
Coda to Theme.
sf p sf p
sf p sften.
p cresc.
ten.
mp
1st period
antecedent
VAR.II. p
cresc.
ten.
Con-
sequent to G major
sf p
cresc.
f


2nd period
antecedent to C major
ten.
cresc.
sf
sf
Consequent
cresc.
sf
Intermezzo.
to give variety, imparting a minor touch to the constant major mode.
Coda to Theme
cresc.
decresc.
poco rit.
decresc.
pp
VAR. III.
1st period
a tempo
pp antecedent
cresc. un poco
sempre legato
Consequent, to G major
cresc.
rinf

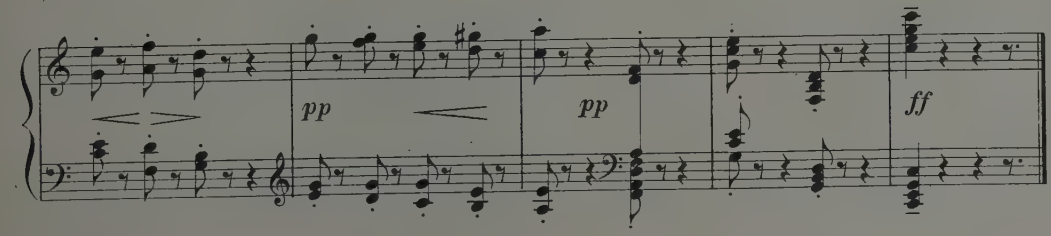
2nd period
antecedent (returning to C major)

consequent

Coda to Theme



Coda to the composition



Andante Favori.

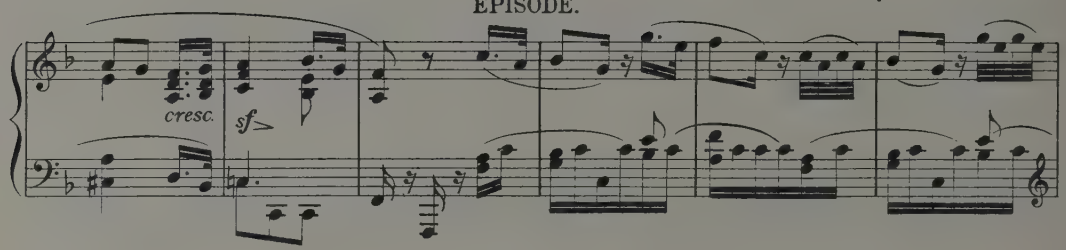
Three division-form.

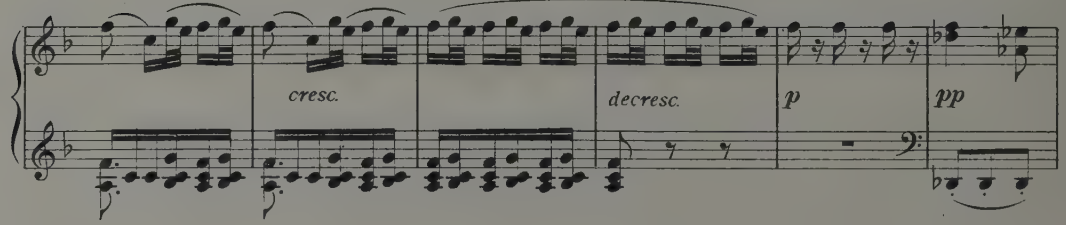
THEME. (period)

Andante grazioso con moto.

L.V. BEETHOVEN.

EPISODE.





Return of Theme

Sous La Feuillée.

(UNDER THE LEAVES.)

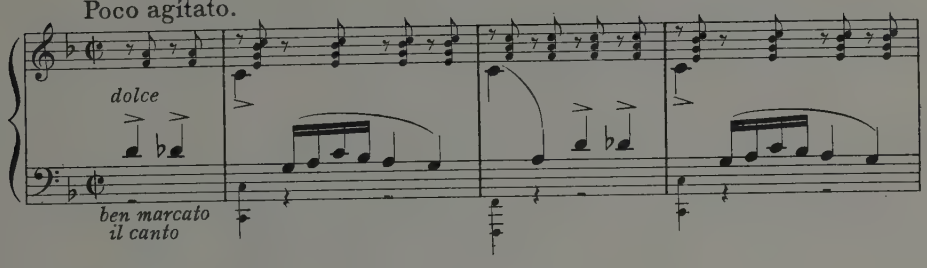
Minuet-form
or Song-form with Trio.

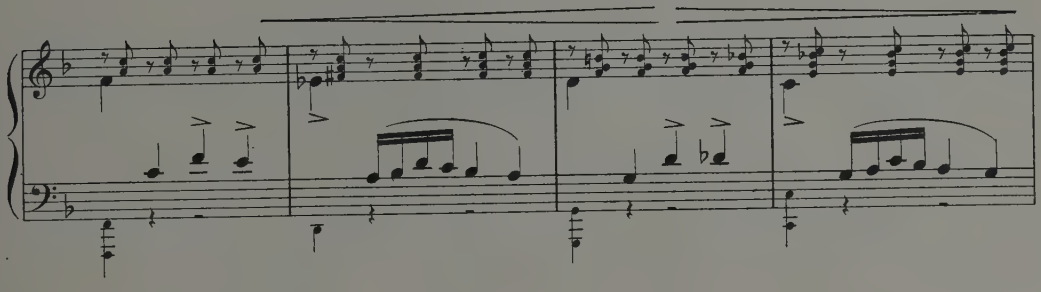
First Song-form
Three division.

FR. THOMÉ.

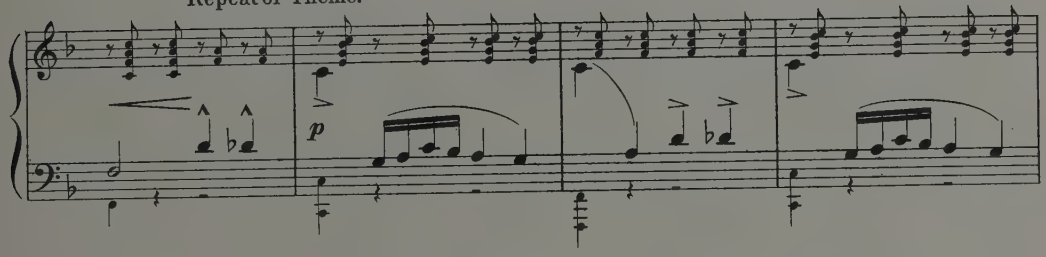
THEME.

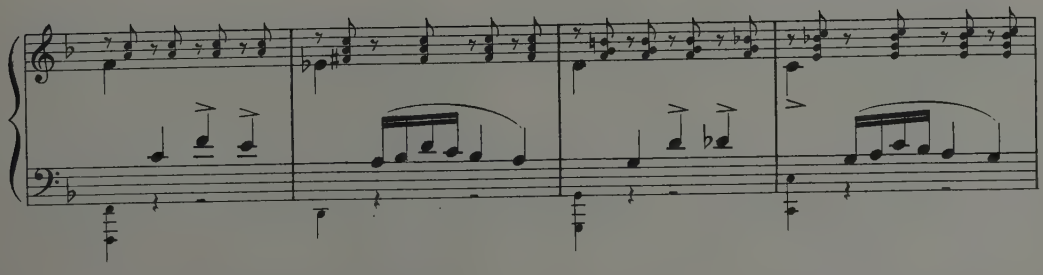
Poco agitato.





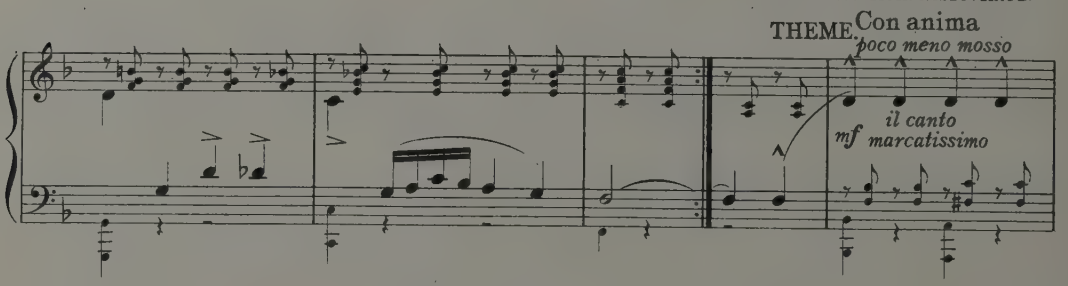
Repeat of Theme.

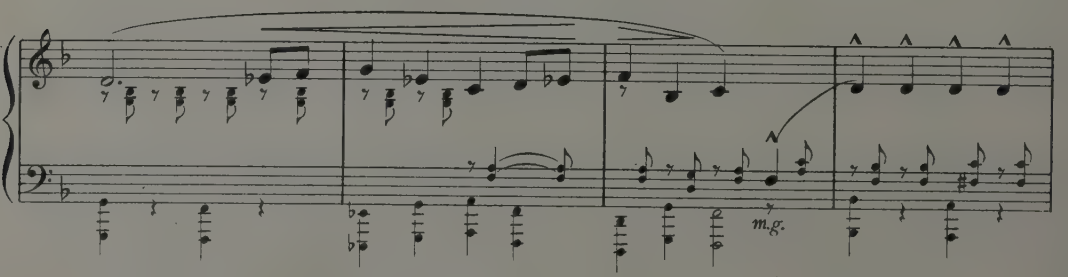




EPISODE.

Second Song-form or Trio.
Three division. abbreviated.

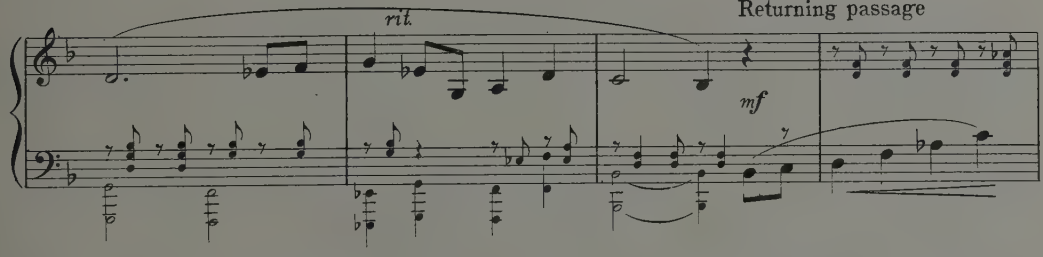




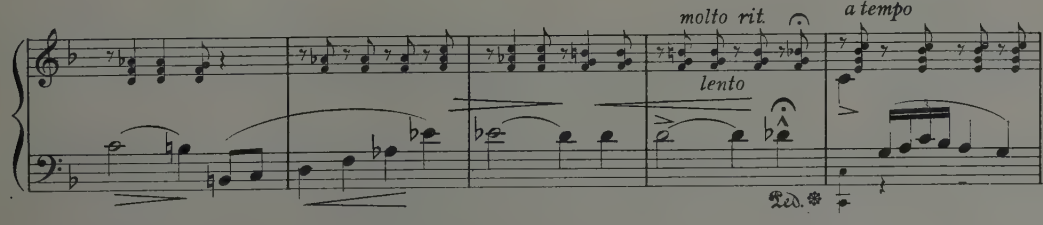
EPISODE.

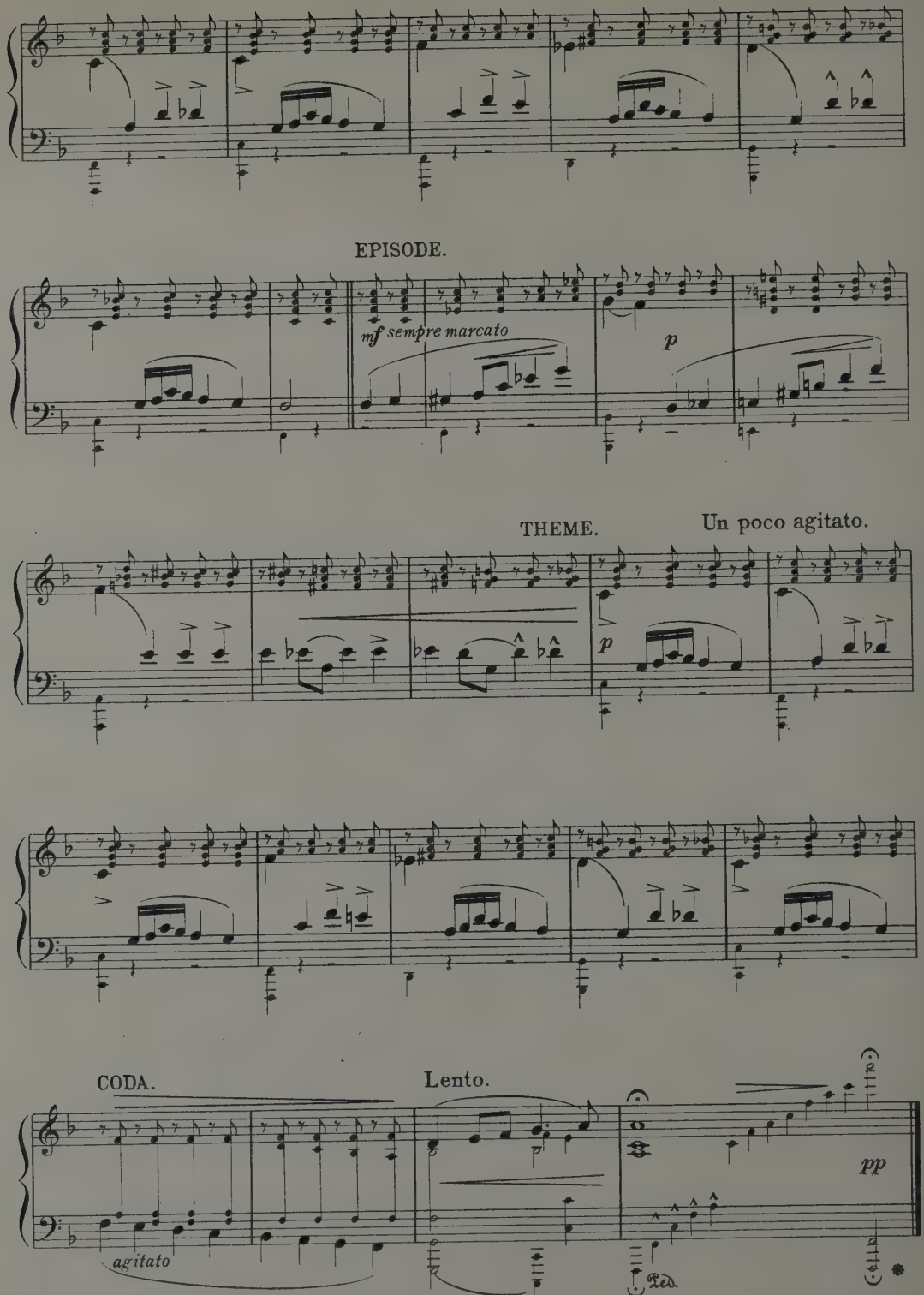
Partial return of Theme

Returning passage



First Song-form returns.
THEME.




EPISODE.
mf sempre marcato
p
THEME.
Un poco agitato.
p
CODA.
Lento.
pp
agitato
Ped.

Song-form with Trio.
(Minuet form)
with abbreviated return.

Song-form
Three-division.

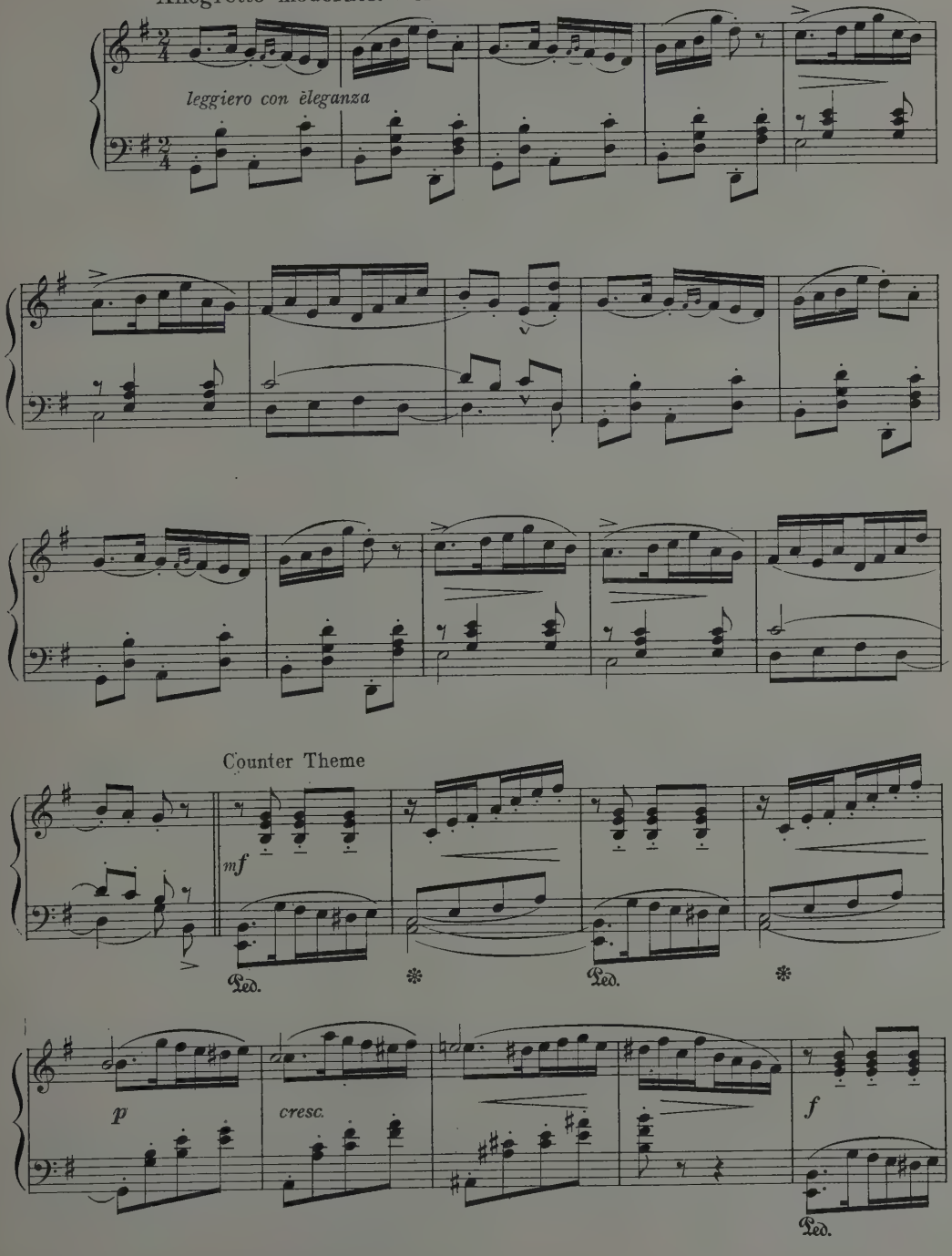
The Shepherd's Pipe.

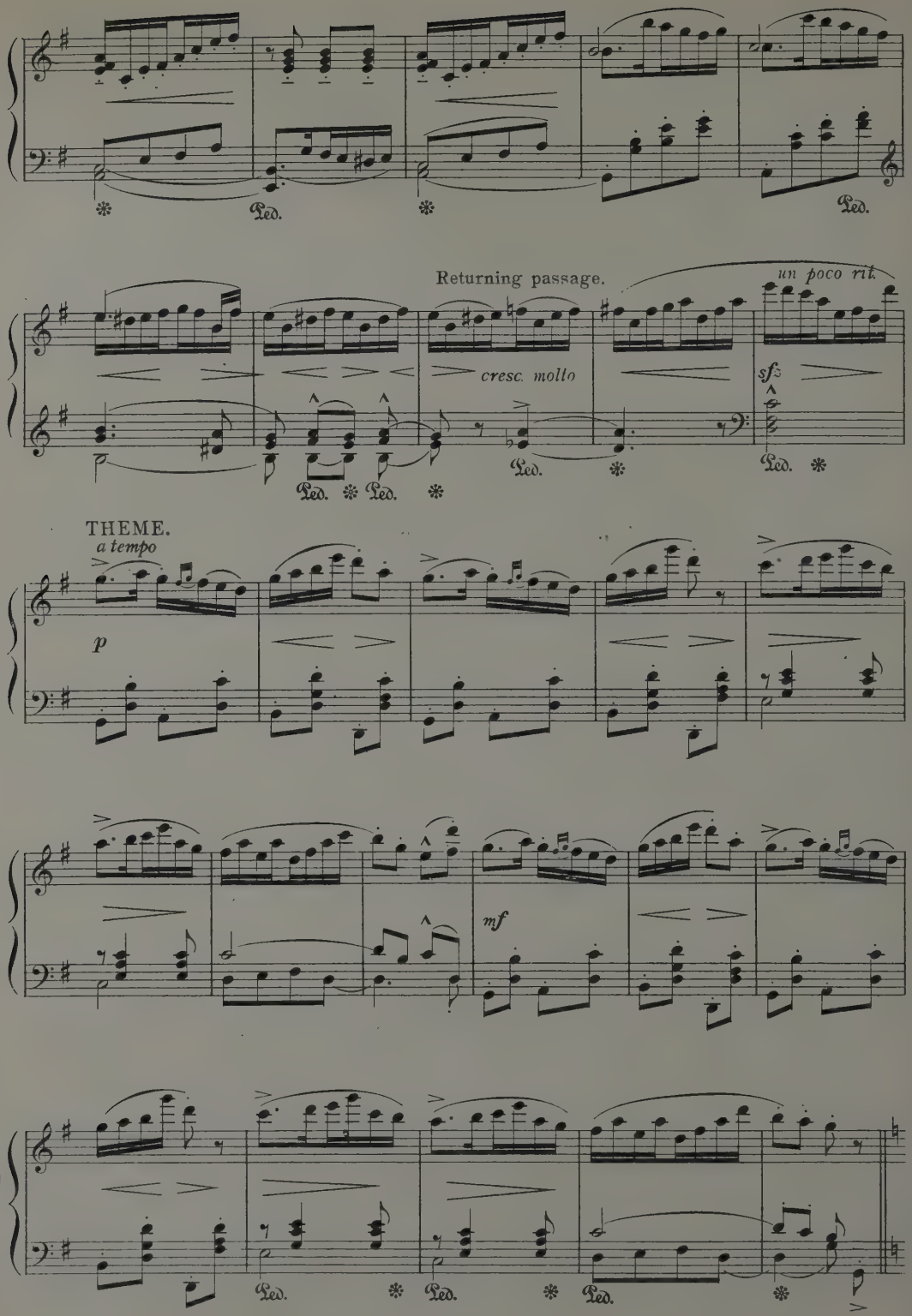
(PASTORALE.)

LOUIS GREGH.

THEME.

Allegretto moderato. ♩=84



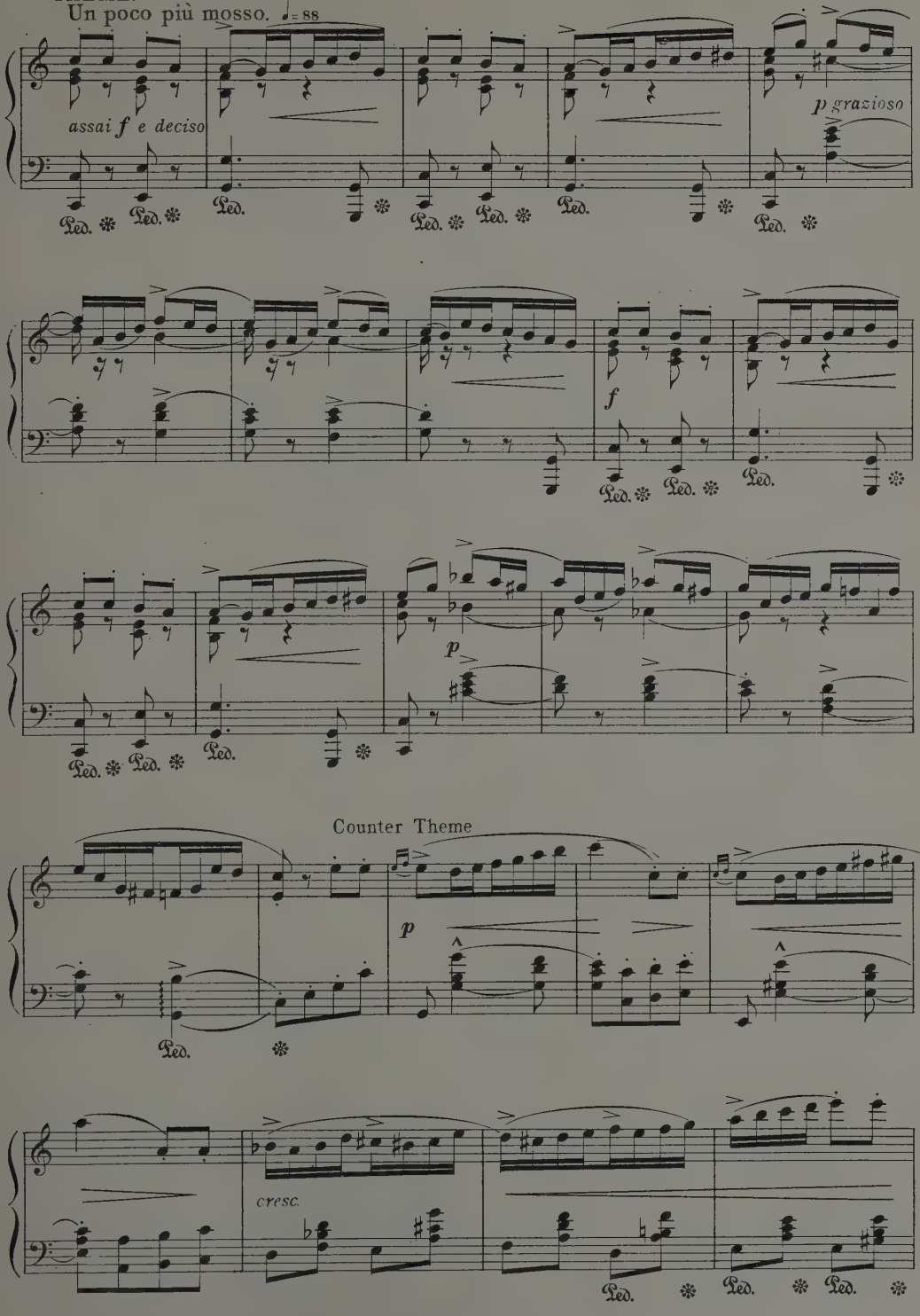

Ped.
Ped.
Returning passage.
un poco rit.
cresc. molto
sf
Ped.
Ped.
Ped.
THEME.
a tempo
p
mf
Ped.
Ped.
Ped.

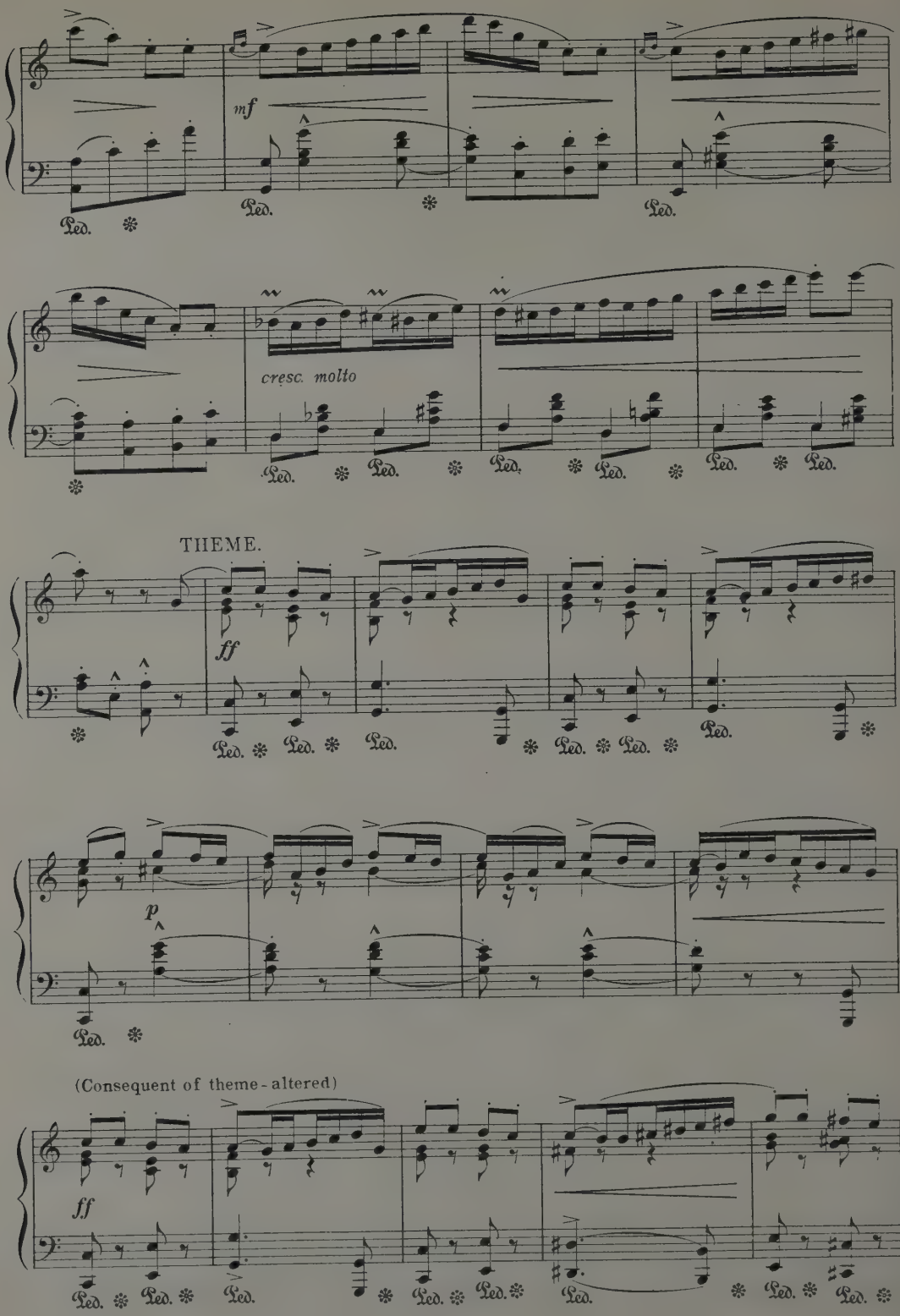
Second Song-form or Trio.

Three-division.

THEME.

Un poco più mosso. ♩= 88



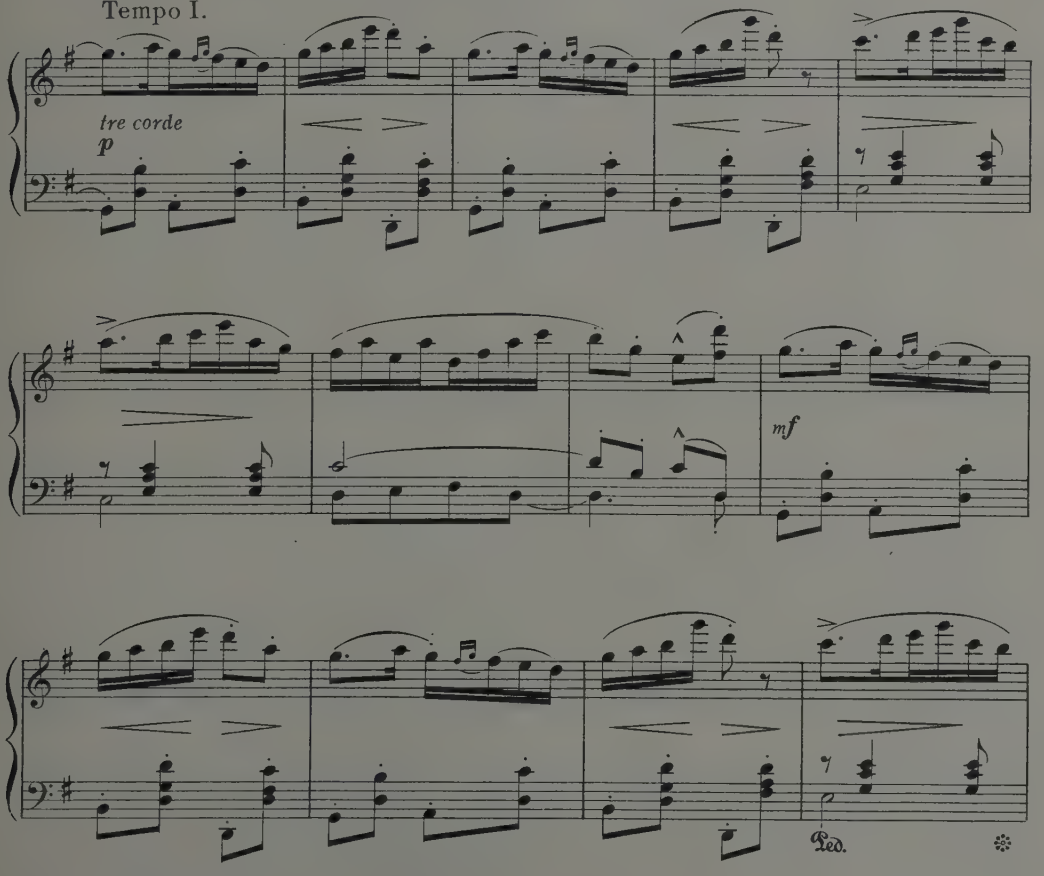

mf
cresc. molto
THEME.
ff
p
(Consequent of theme - altered)
ff

Returning passage.

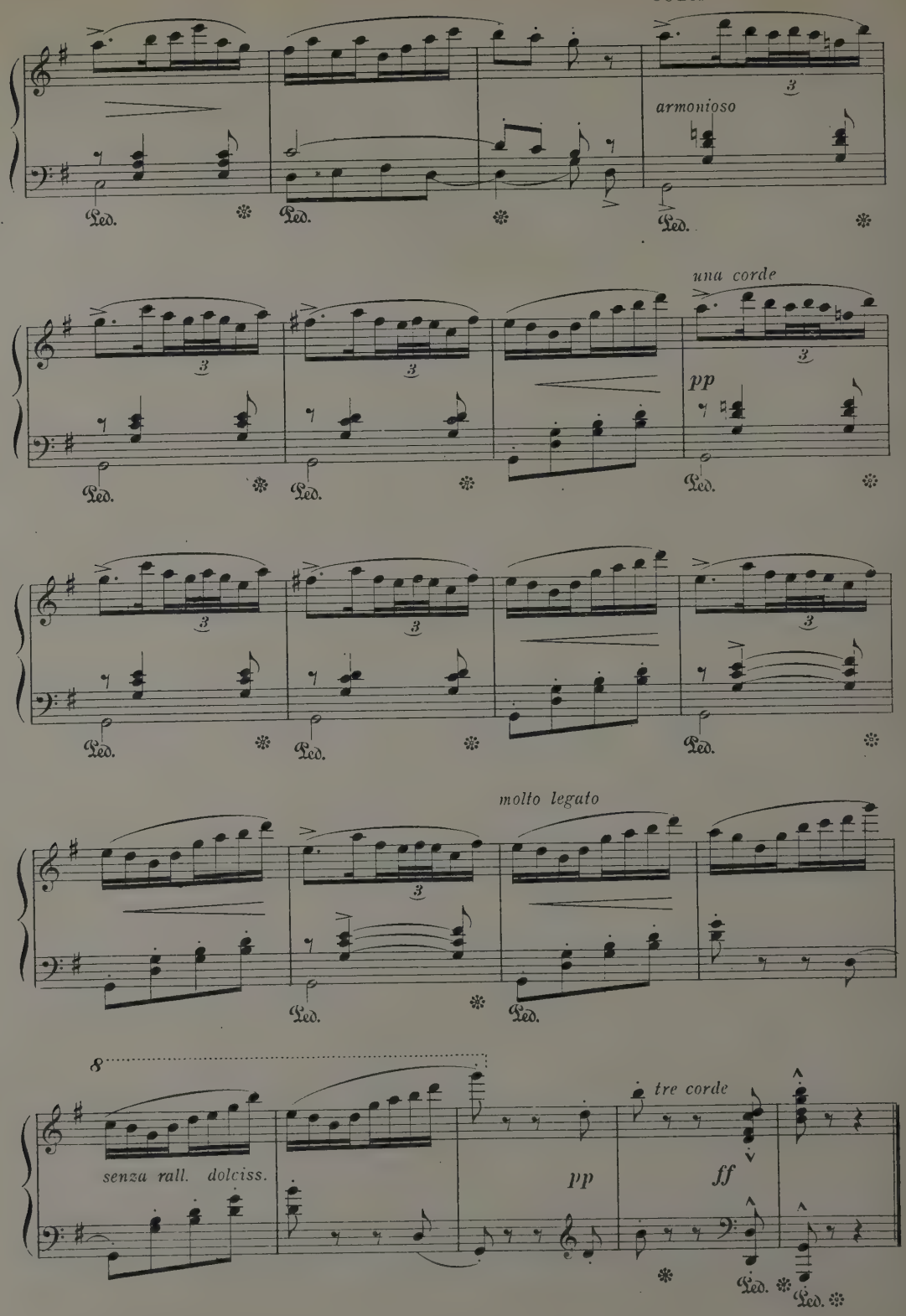
Return of only the first division of the first song-form.

THEME.

Tempo I.



CODA


armonioso
una corde
pp
molto legato
8
senza rall. dolciss.
pp
tre corde
ff

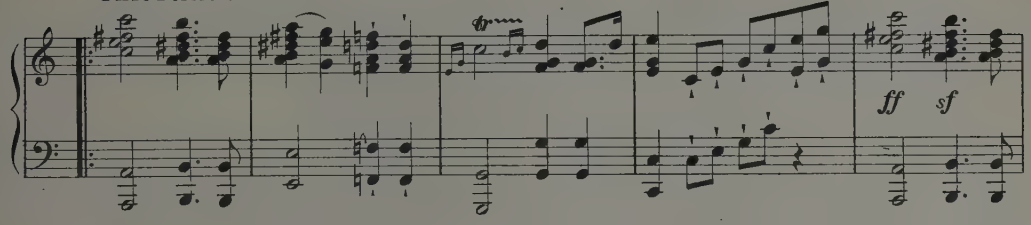
The Wedding March.

Song-form with two Trios.

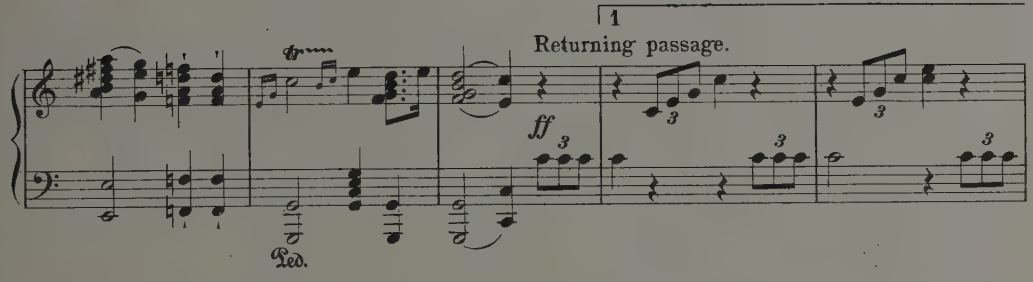
MENDELSSOHN.

INTRODUCTION.
Allegro vivace.

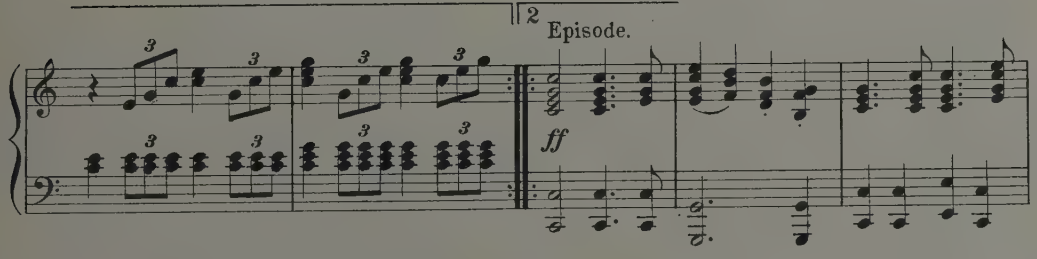
1st song-form (3 division)
First Period or Theme.

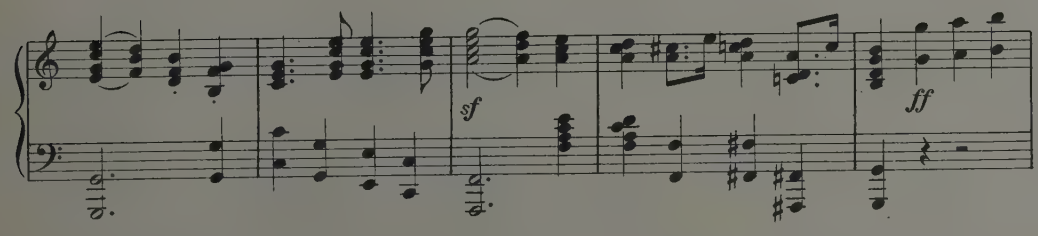


1
Returning passage.

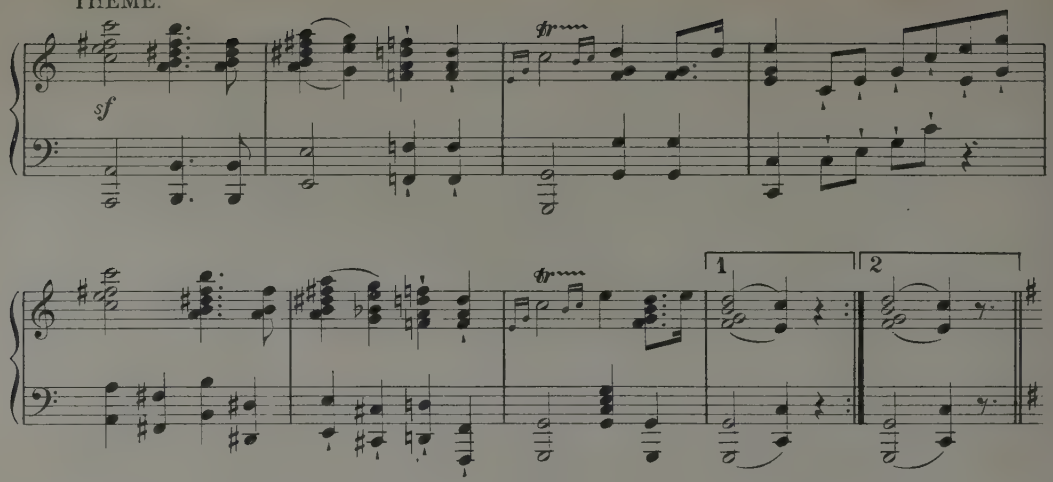


2
Episode.



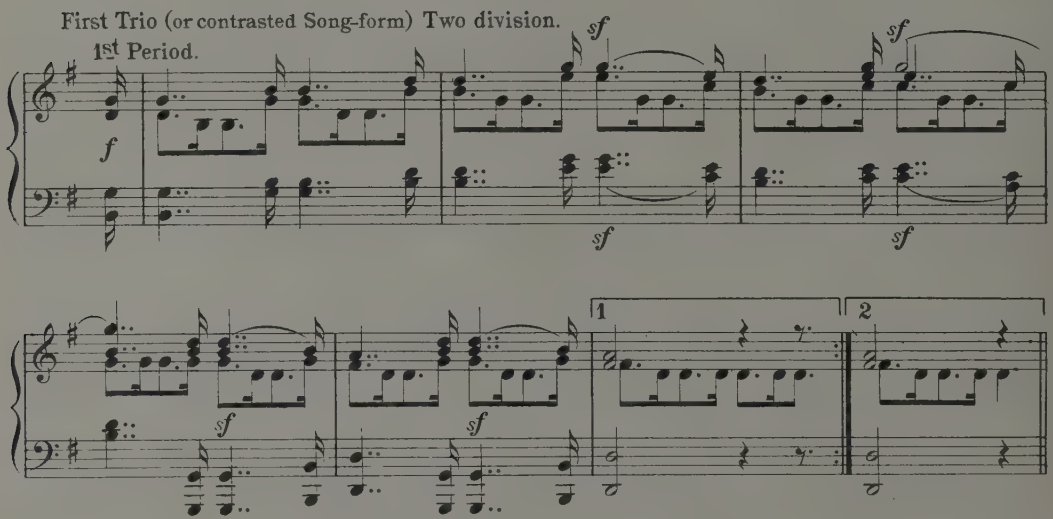


THEME.

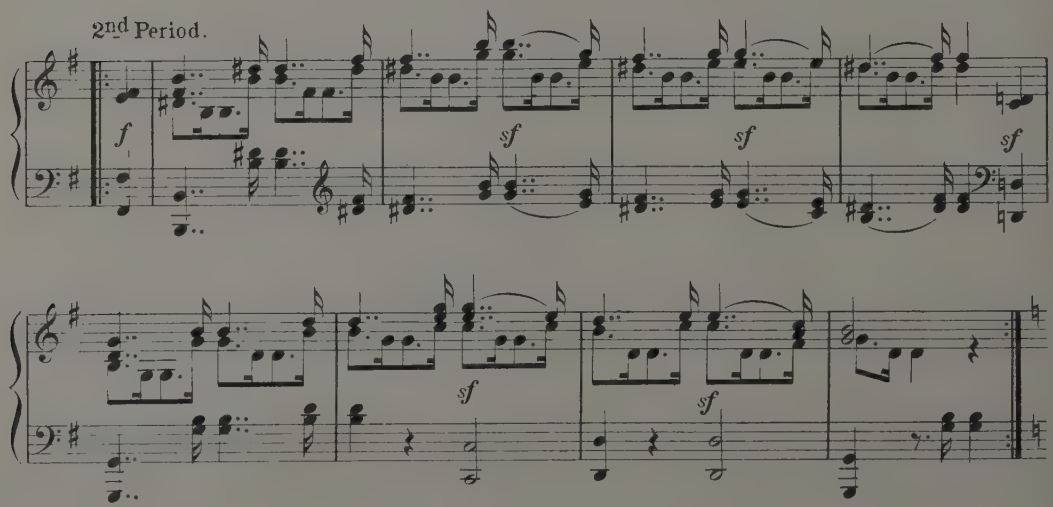


First Trio (or contrasted Song-form) Two division.

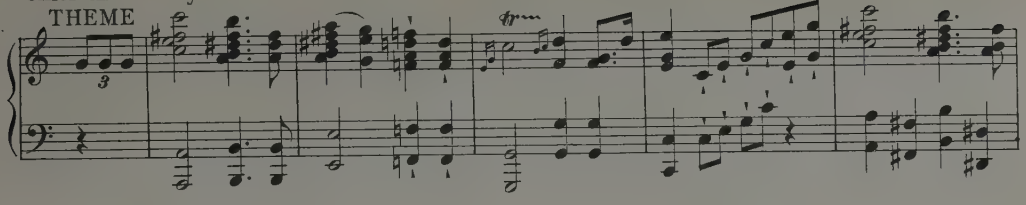
1st Period.



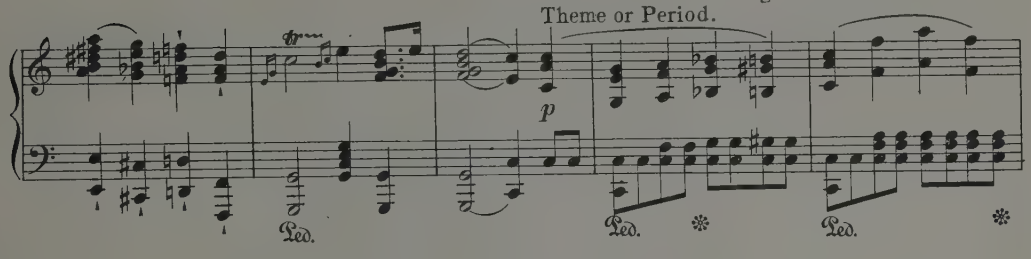
2nd Period.

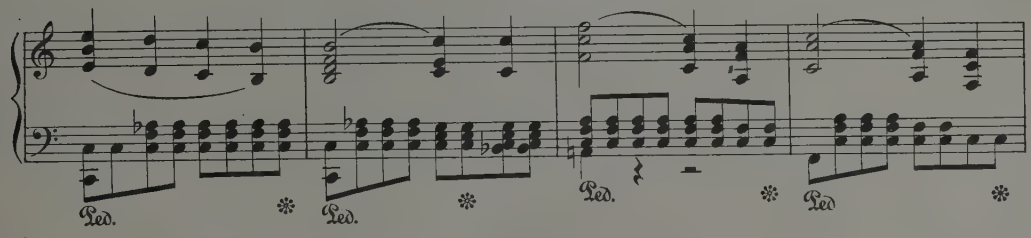


Abbreviated return of 1st Song-form (March)
Chief theme only.

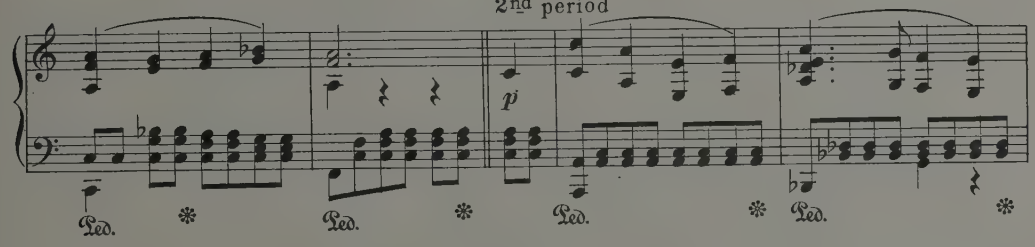


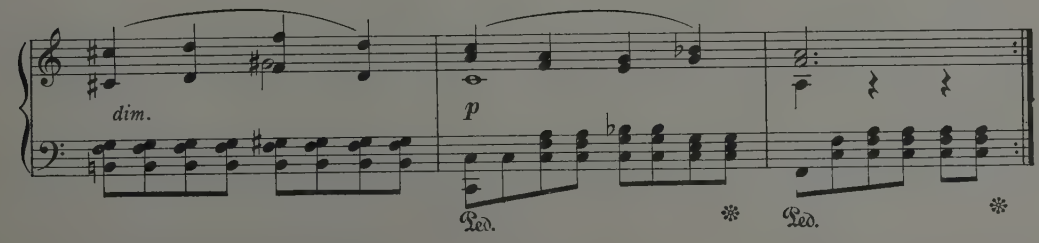
Second Contrasted Song-form or Trio. Two division Theme or Period.

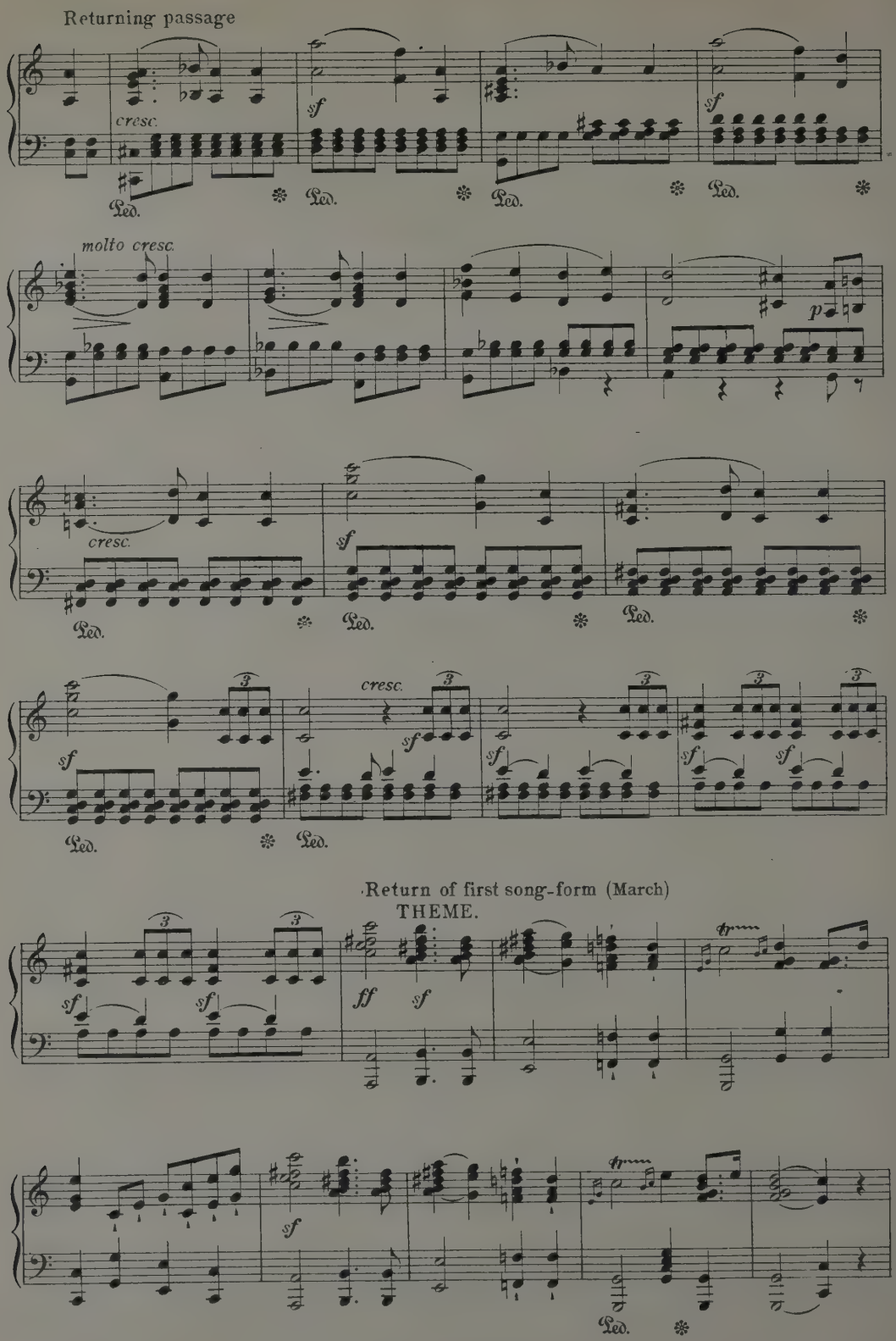


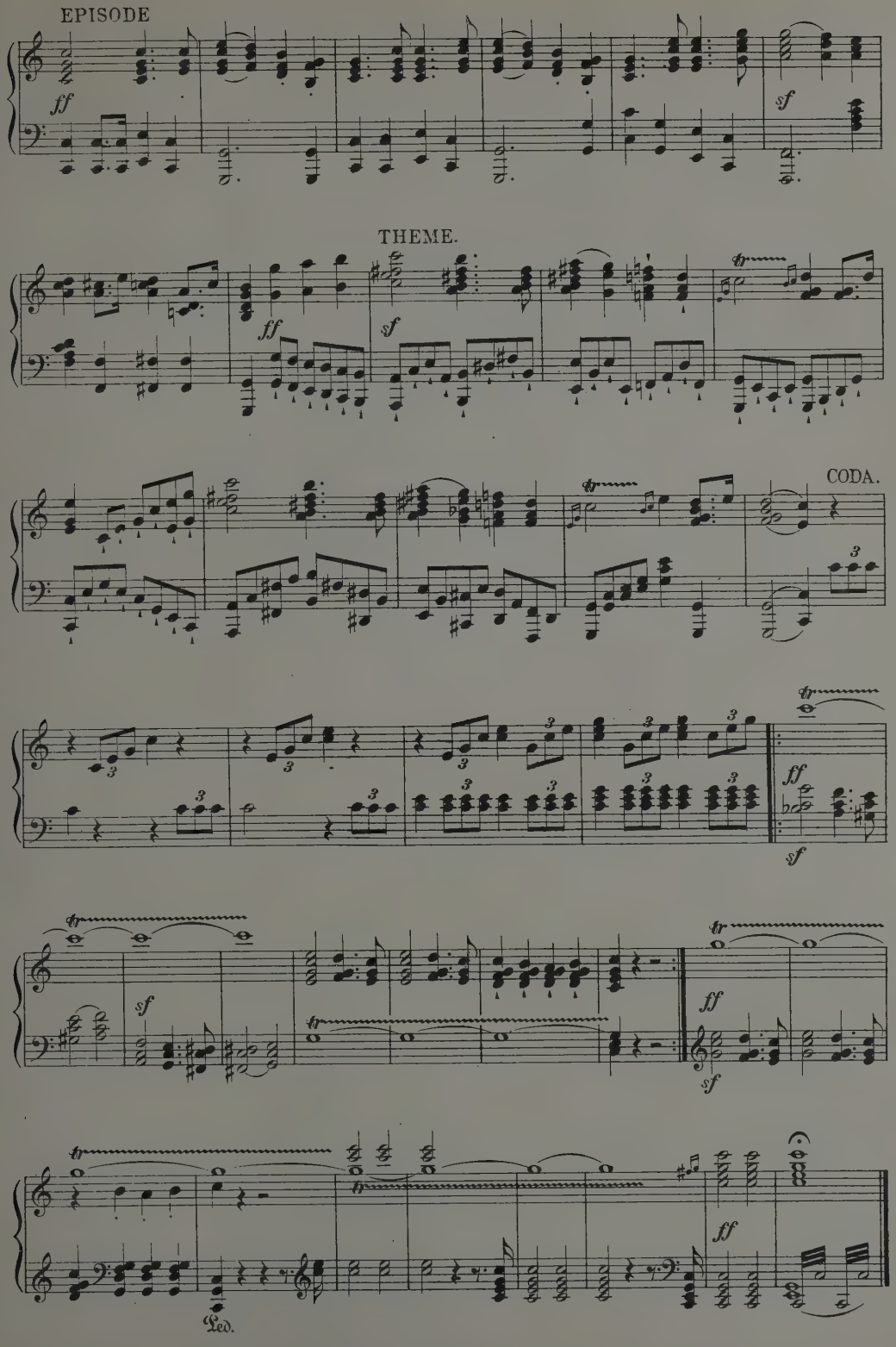


2nd period






Returning passage
cresc.
sf
Led.
molto cresc.
p
Return of first song-form (March)
THEME.
ff

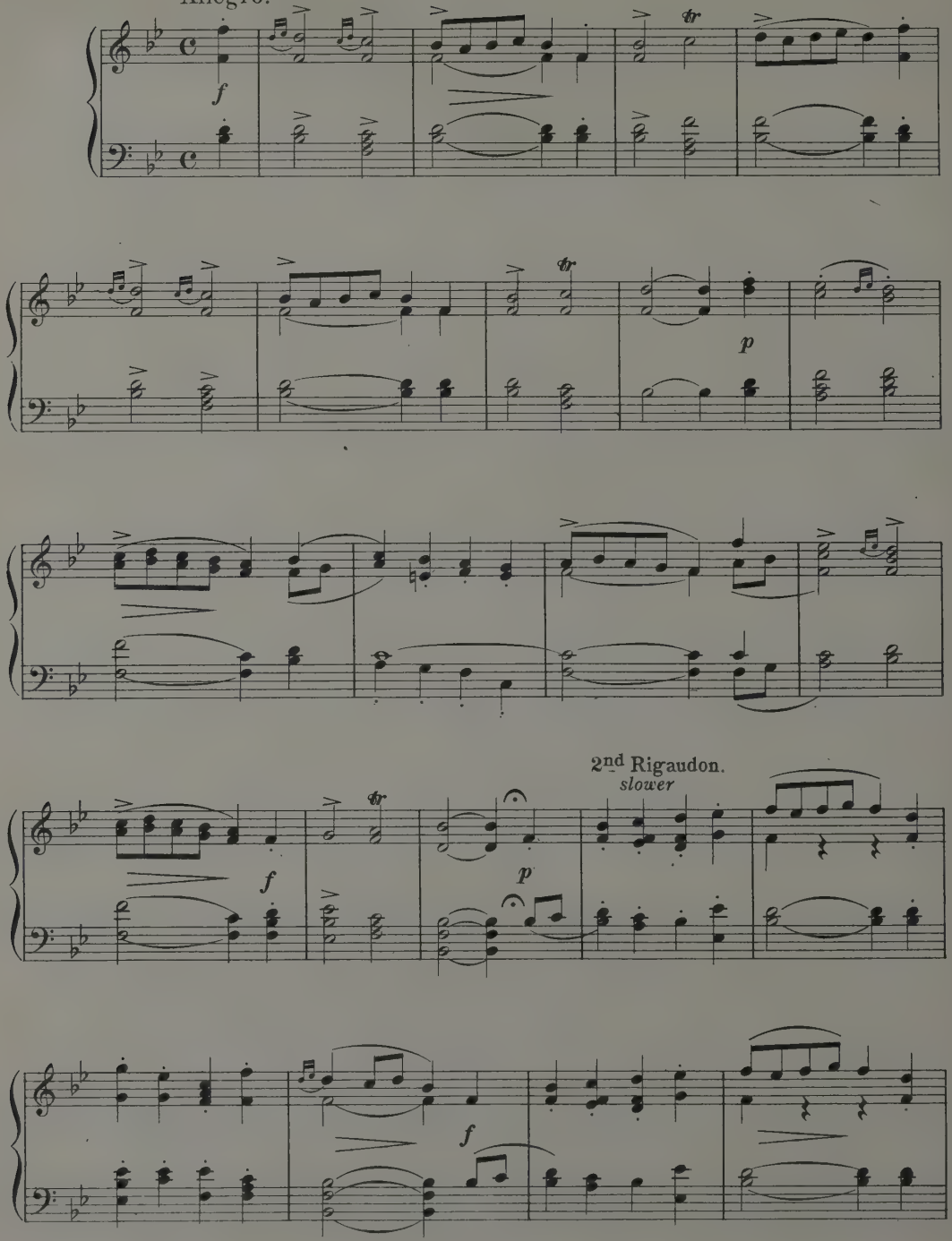

EPISODE
THEME.
CODA.
Ped.

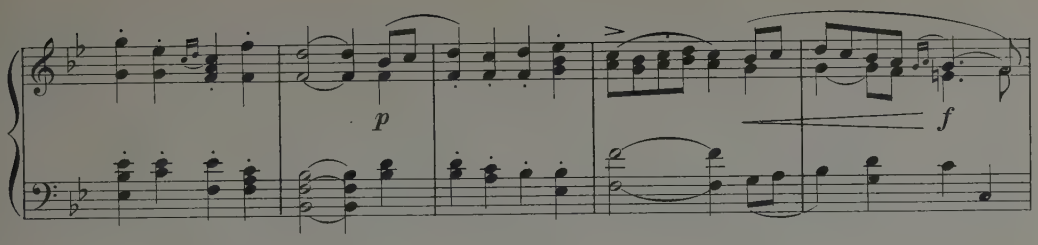
Circé.

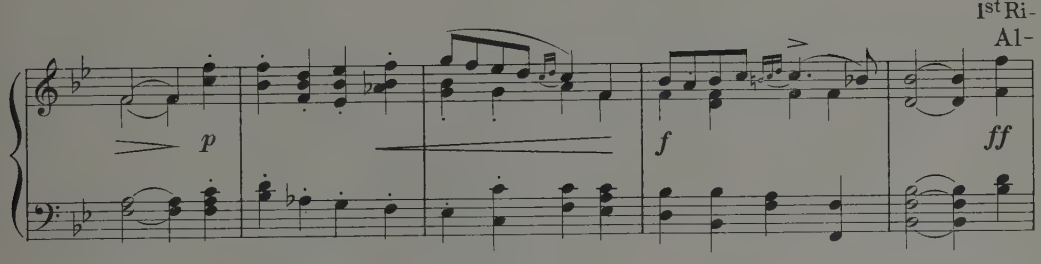
Example of contrast of two dances.

DESMARETS.
1694

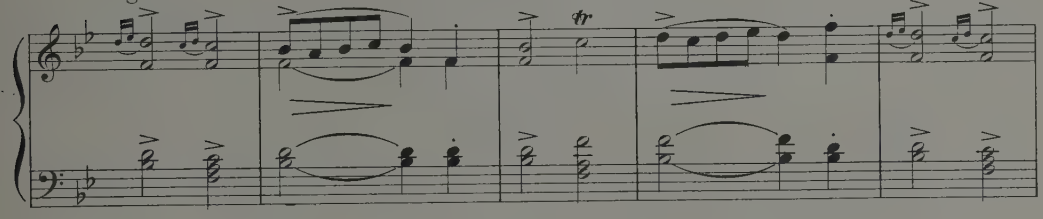
1st Rigaudon.
Allegro.

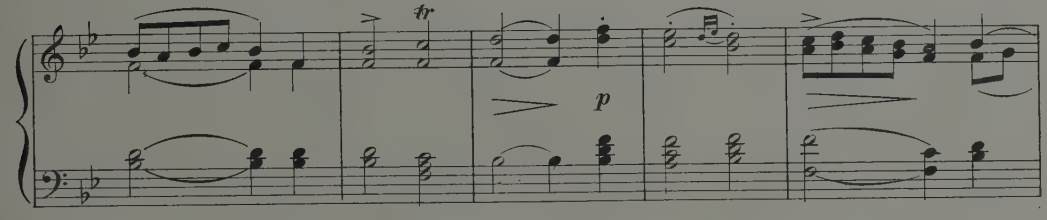


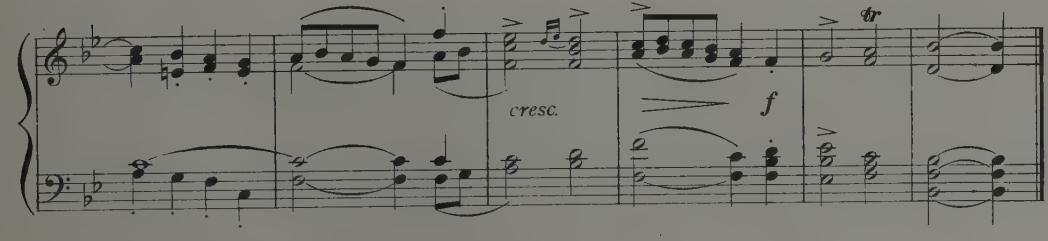




gaudon.
legro.



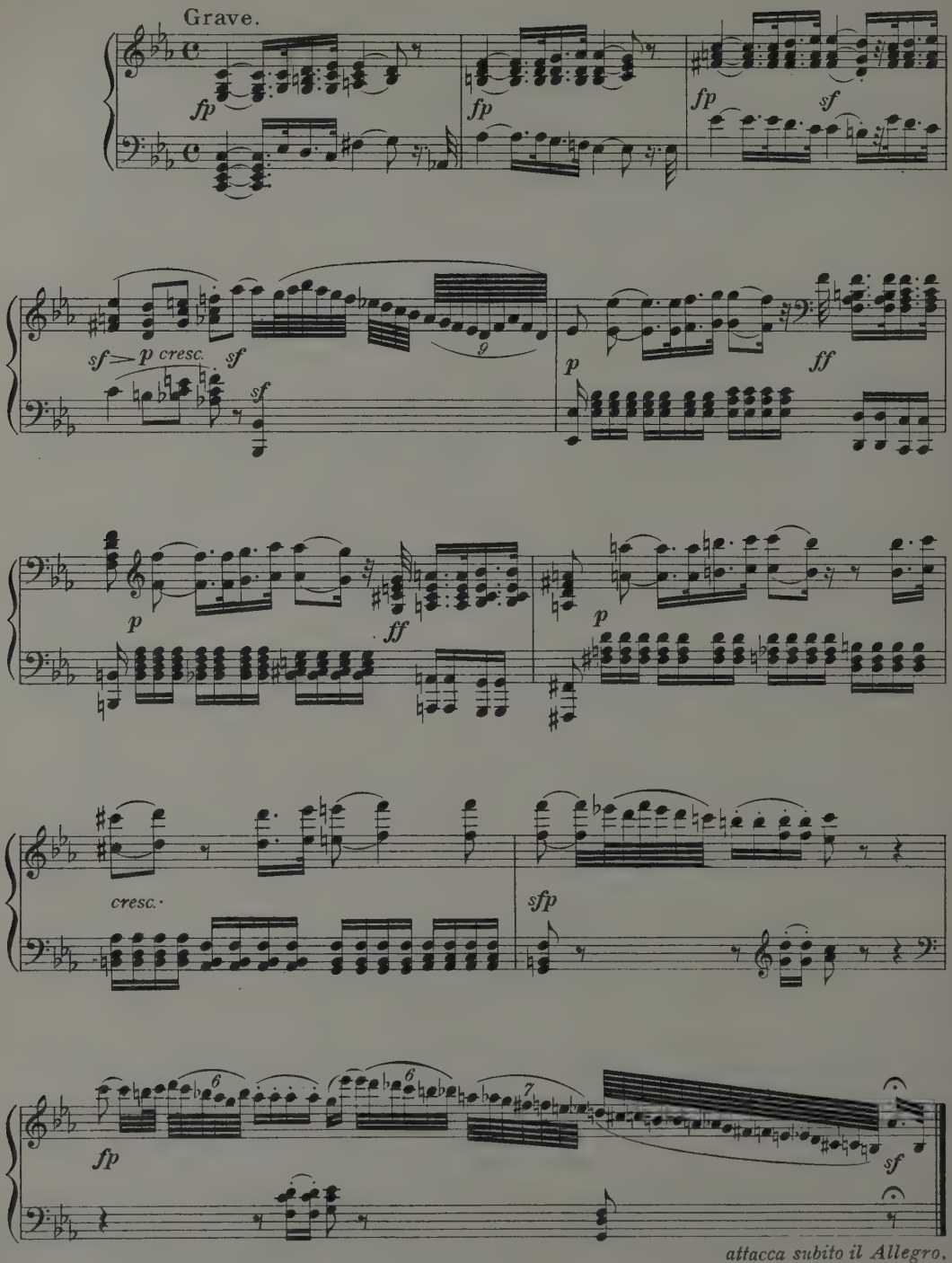




Sonata Introduction.

Introduction to
"Sonata Pathetique" Op.13.

BEETHOVEN.



attacca subito il Allegro.

Example of major form of Sonata-Allegro

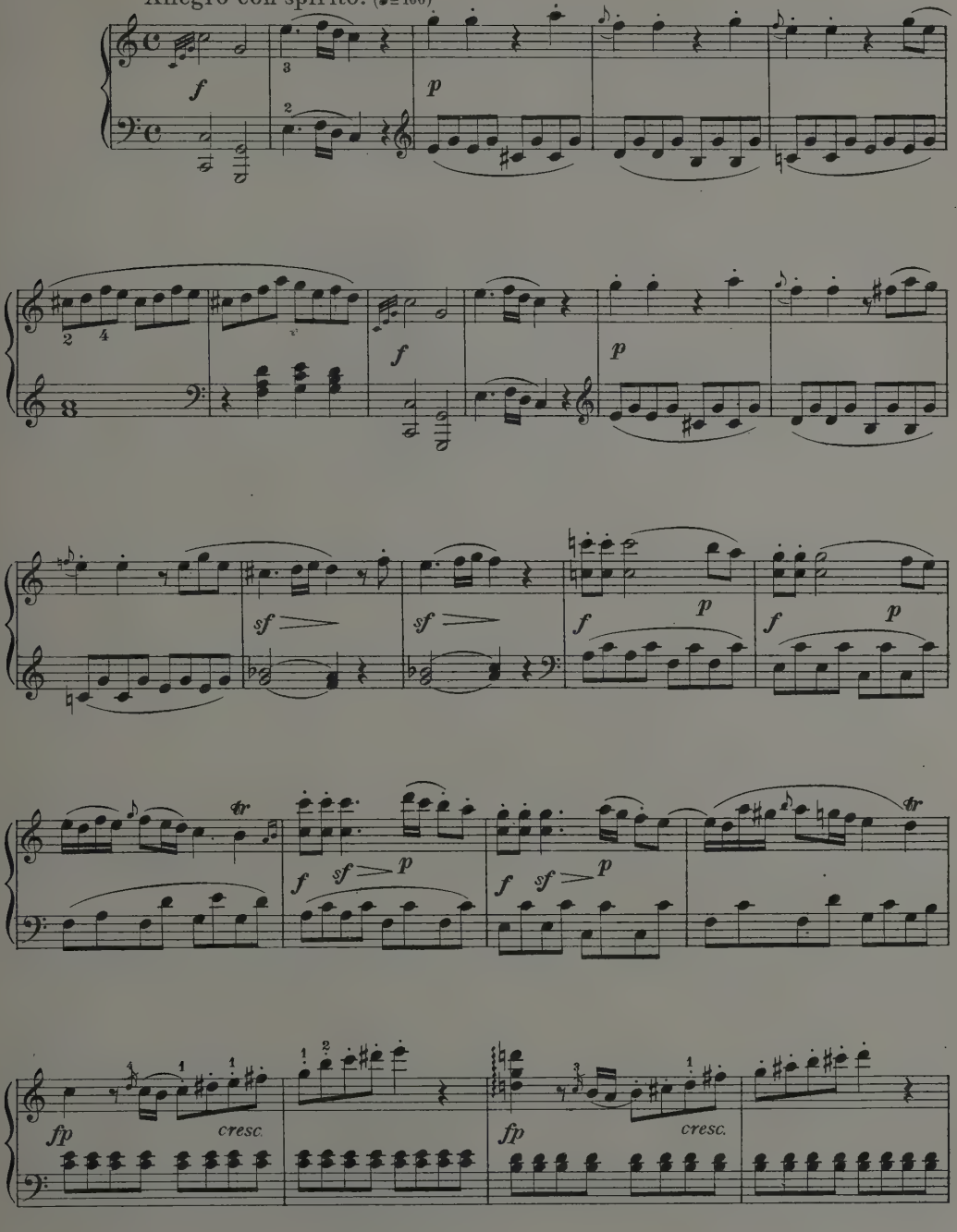
Sonata in C major

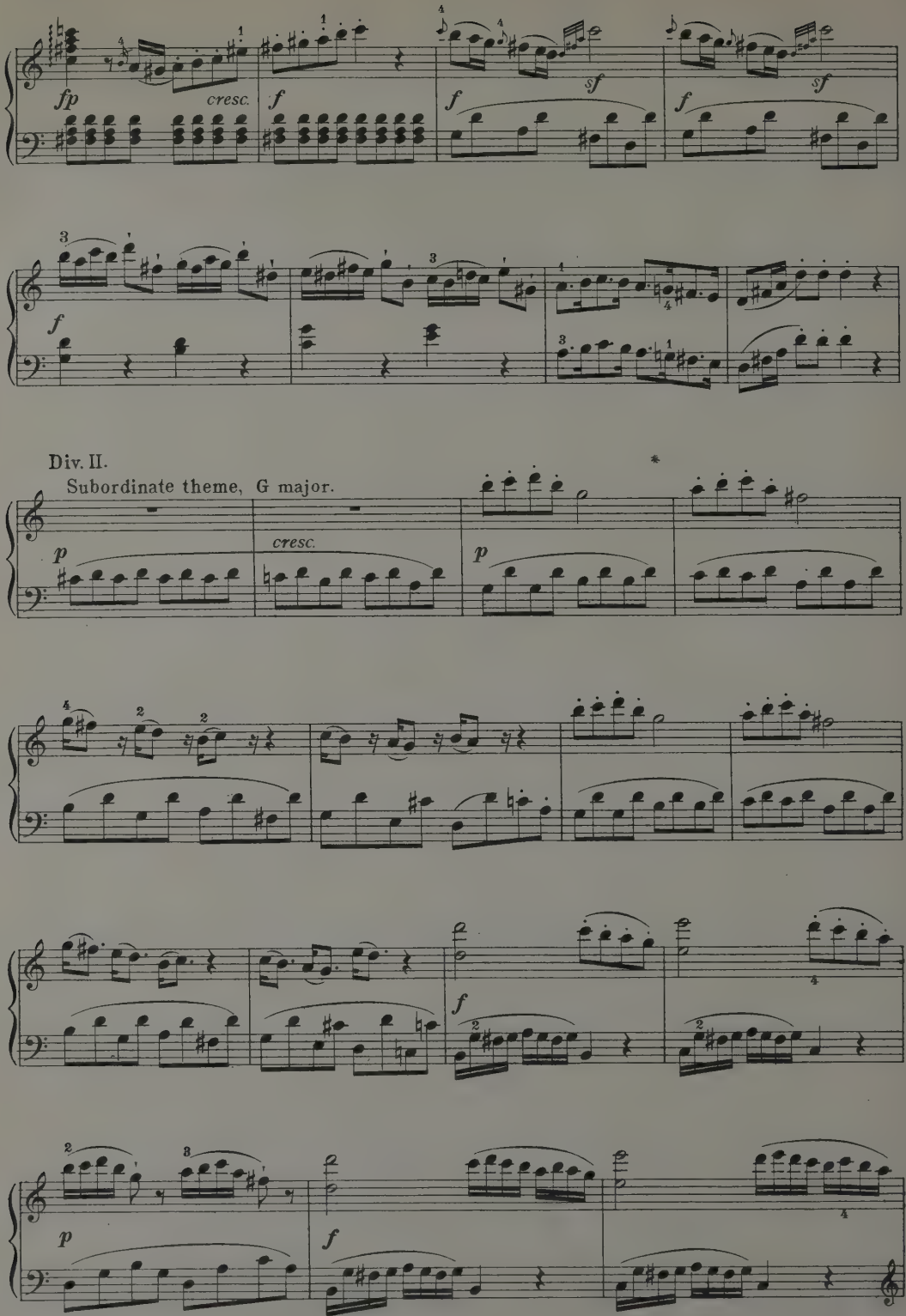
(first movement)

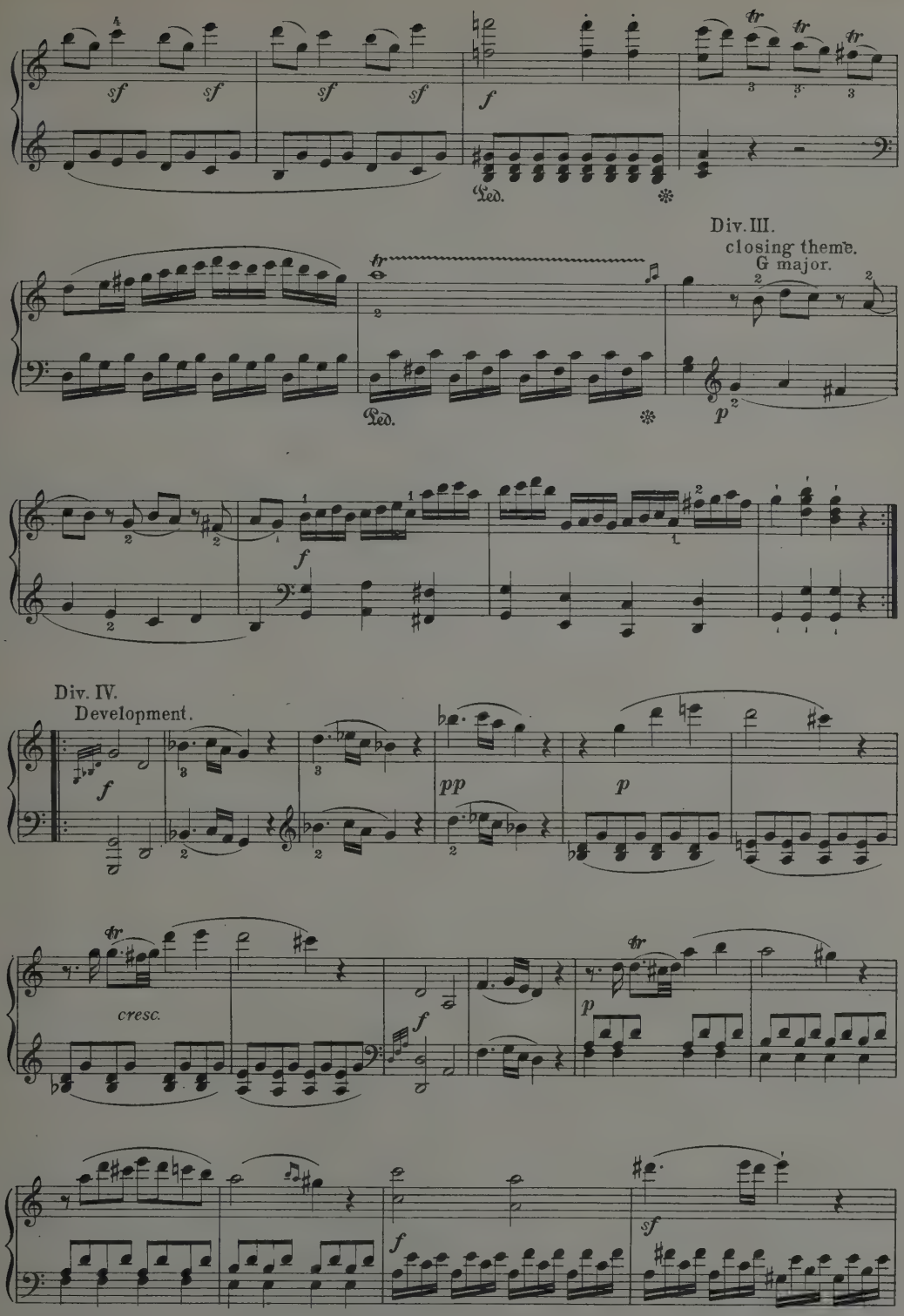
Div. I.
chief theme C major.

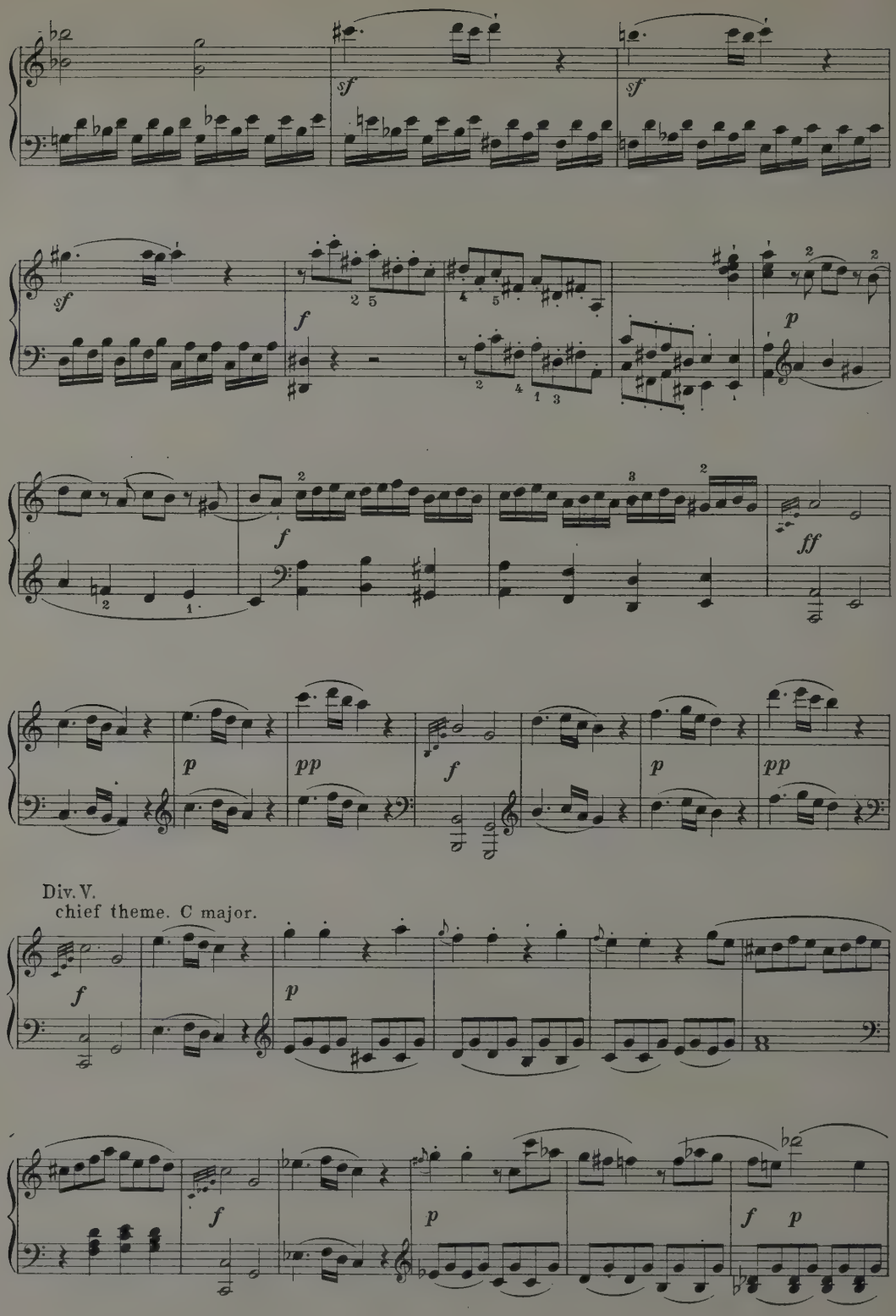
W. A. MOZART.

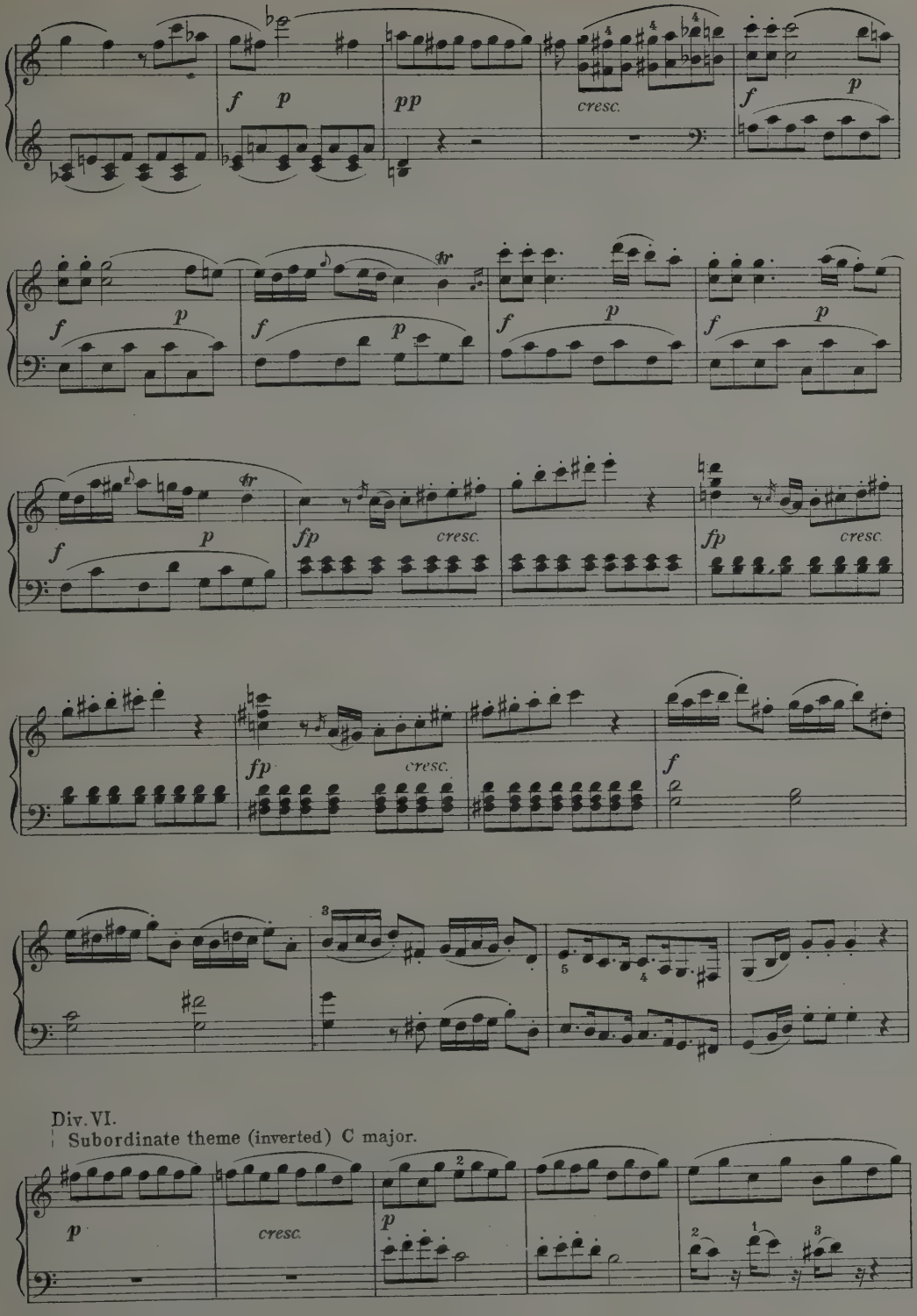
Allegro con spirito. (♩= 160)

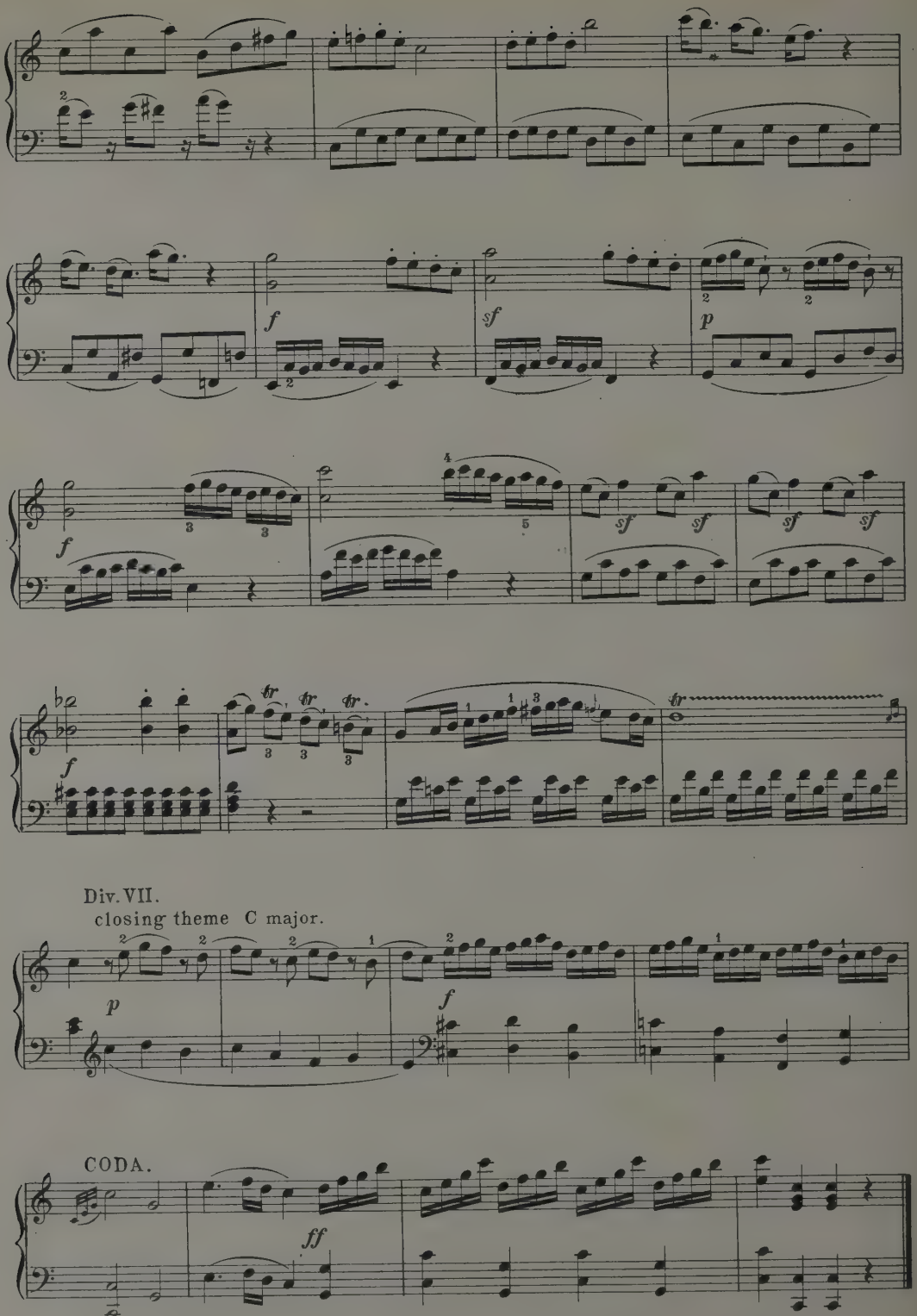



fp
cresc.
f
sf
Div. II.
Subordinate theme, G major.
p
cresc.


sf
f
Ped.
Div. III.
closing theme.
G major.
p
Div. IV.
Development.
pp
cresc.


sf
sf
sf
f
p
f
ff
p
pp
f
p
pp
Div. V.
chief theme. C major.
f
p
f
p
f
p


f p
pp
cresc.
f p
f p
f p
f p
f p
tr
fp cresc.
fp cresc.
fp cresc.
f
3
5
4
Div. VI.
Subordinate theme (inverted) C major.
p
cresc.
p
2
2
1
3


Div. VII.
closing theme C major.
CODA.

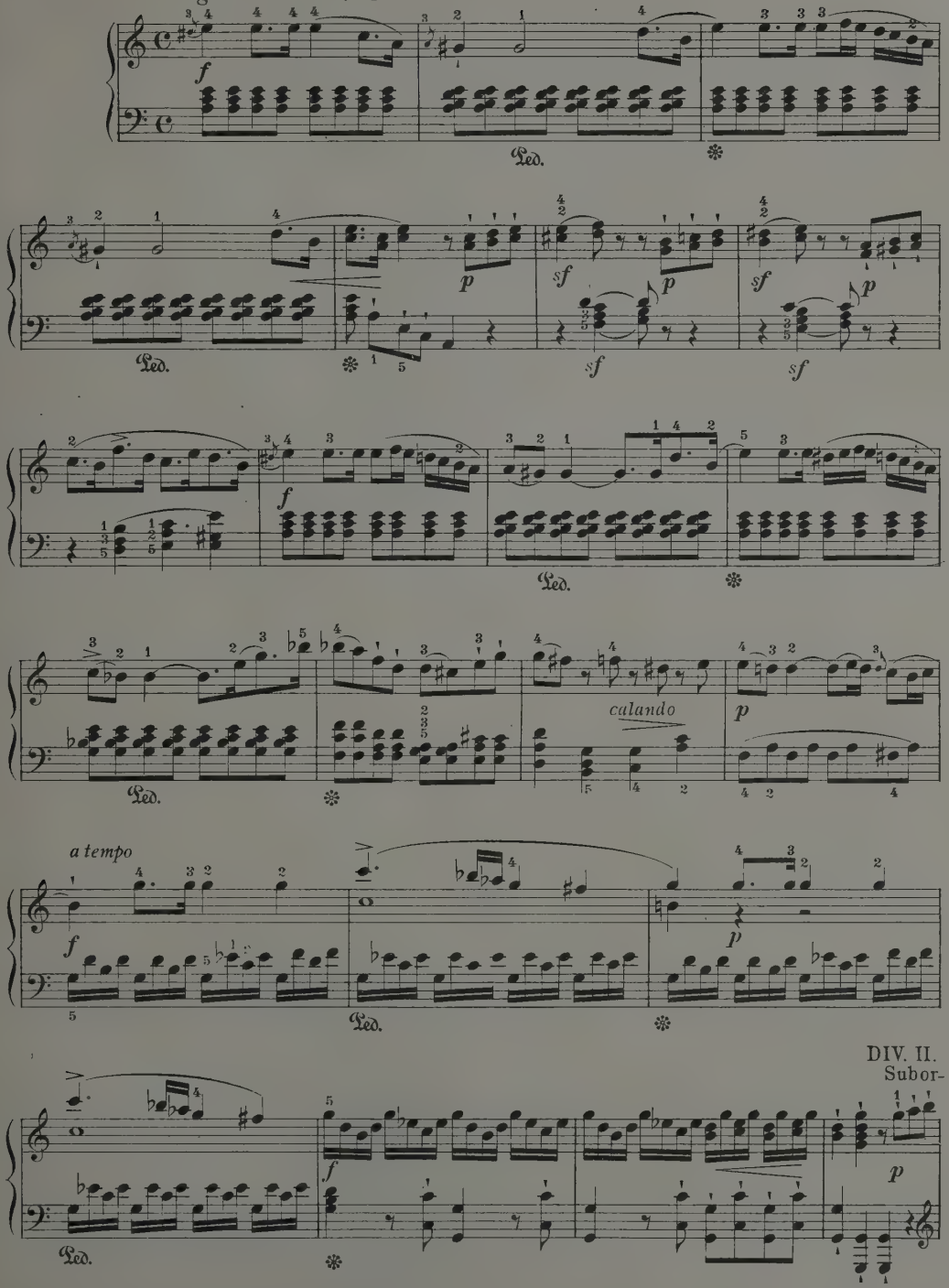
Sonate.

Example of minor form of Sonata-Allegro.

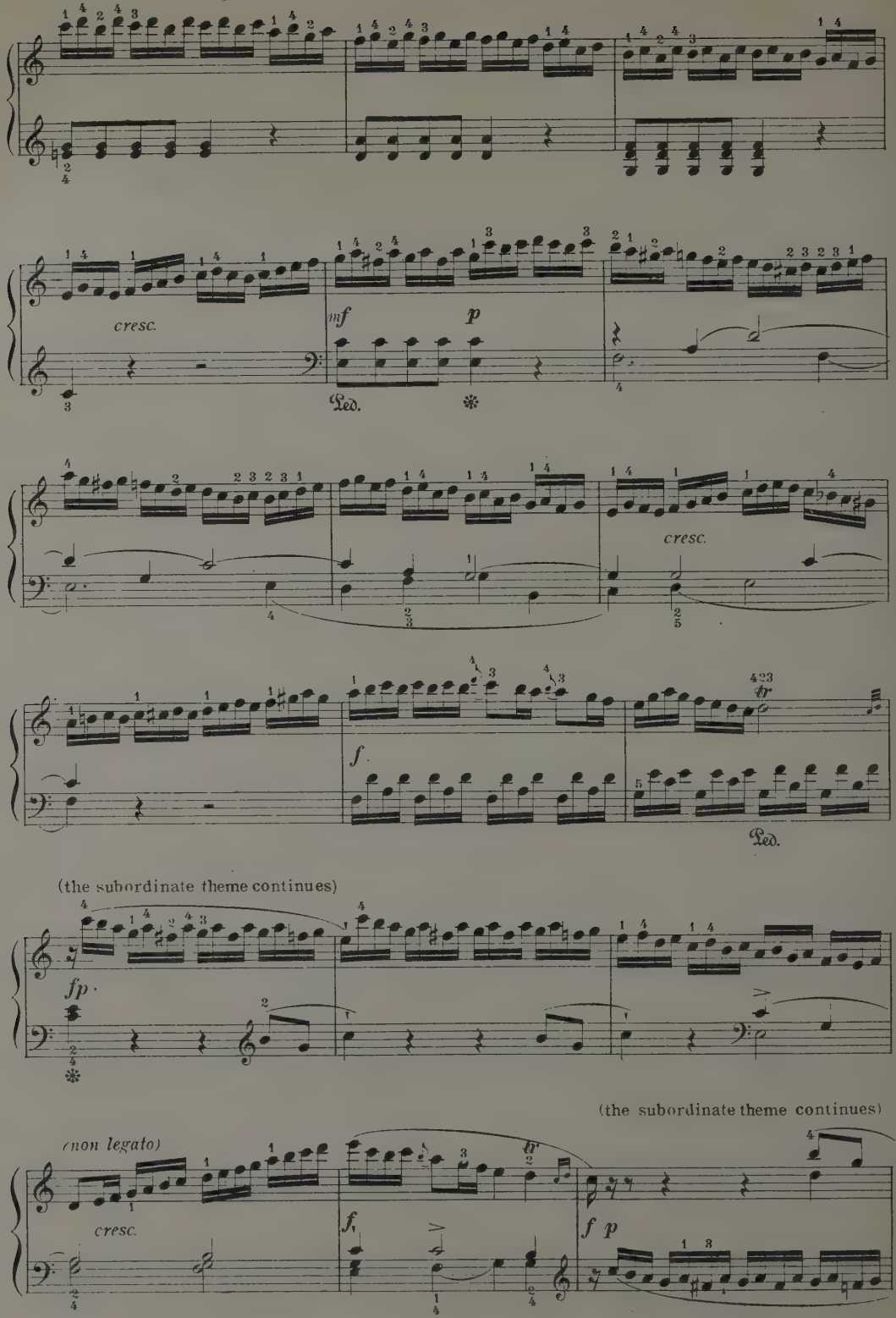
DIV. I. Chief theme, A minor.

W. A. MOZART.

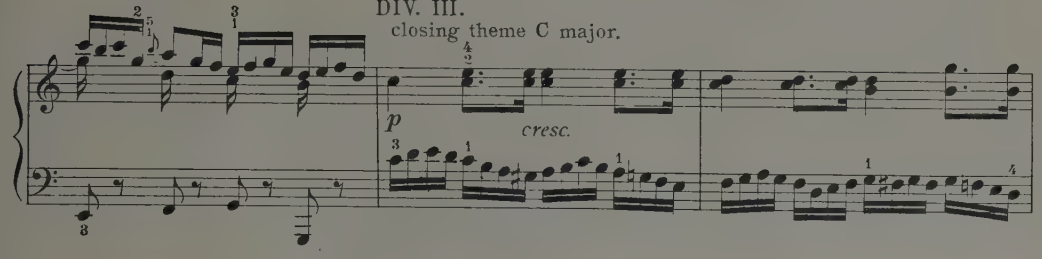
Allegro maestoso. ♩= 126



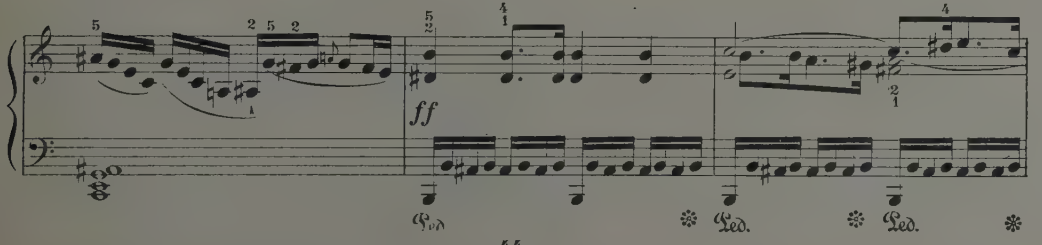
dinate theme C major.

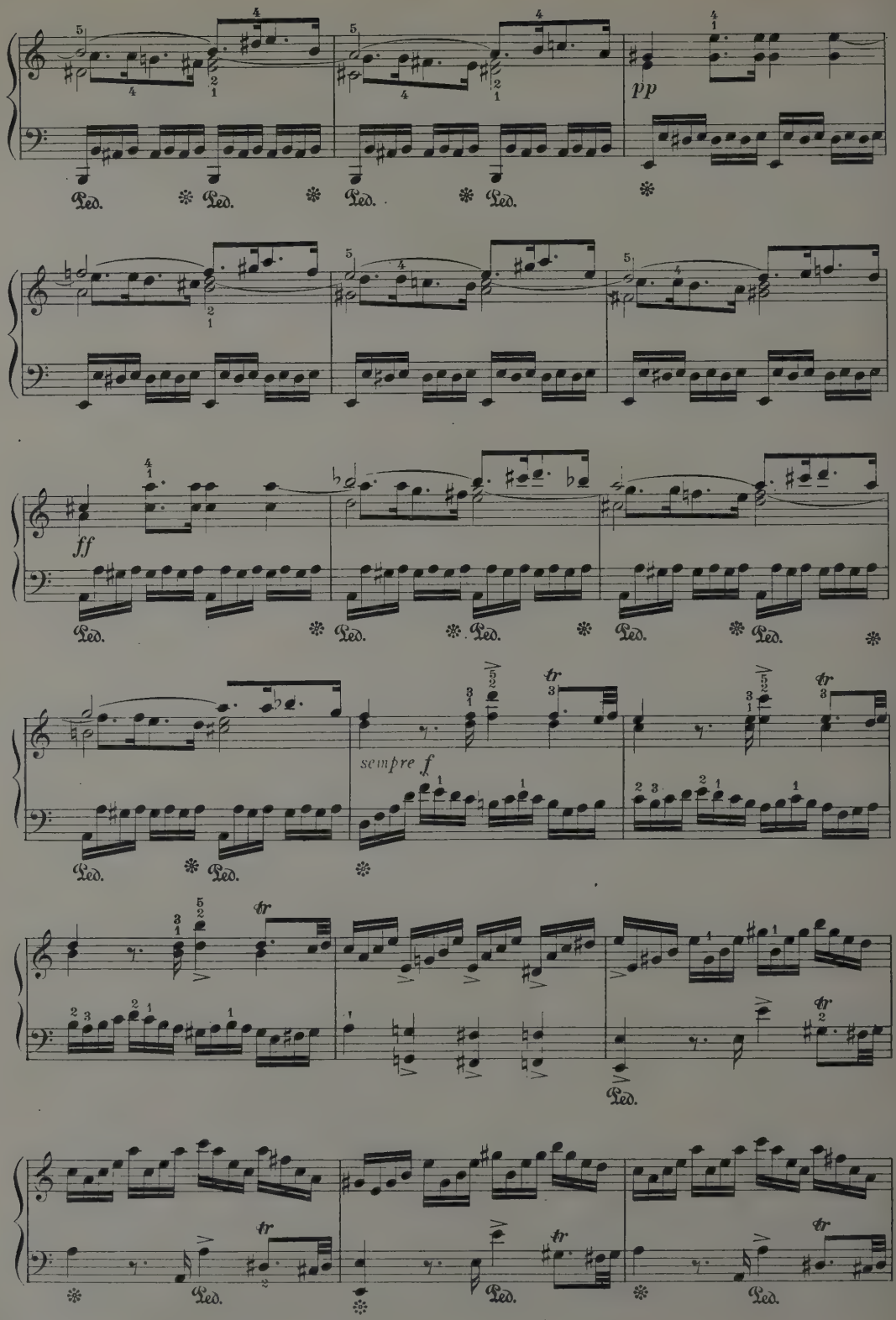


DIV. III.
closing theme C major.

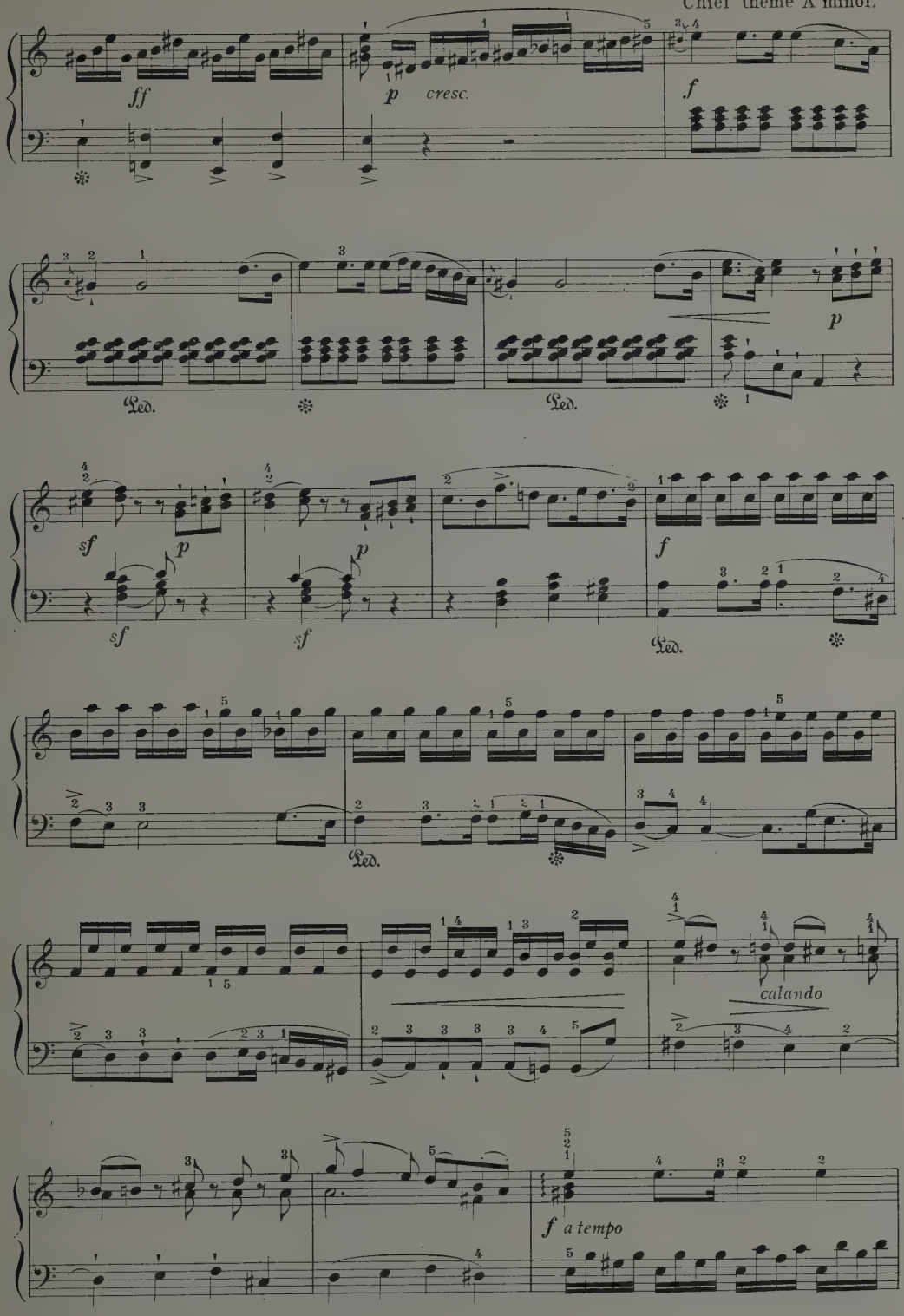


DIV. IV.
Development



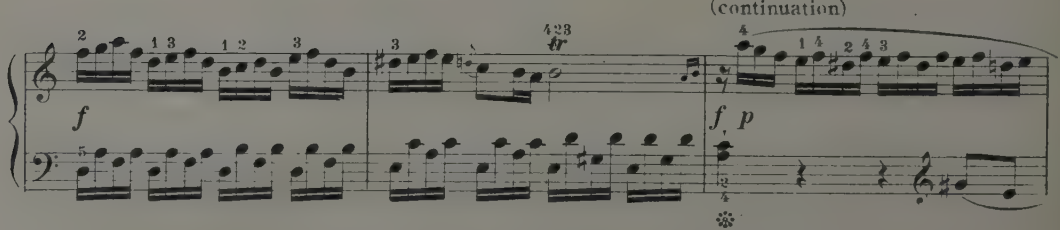

pp
ff
sempre f
tr
Ped.

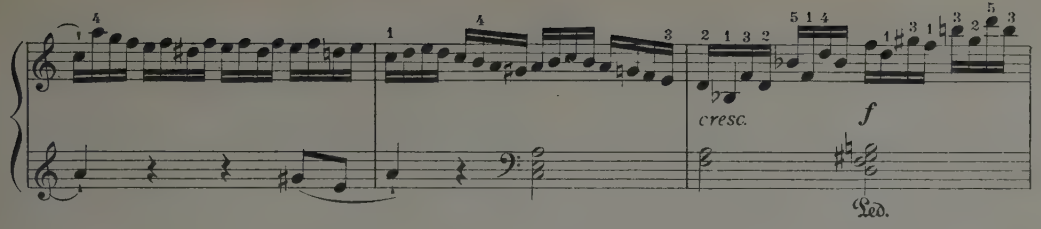
DIV. V.
Chief theme A minor.

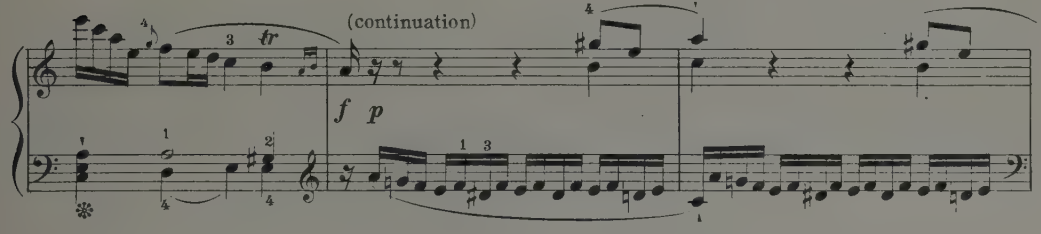


DIV. VI.
Subordinate theme, A minor.

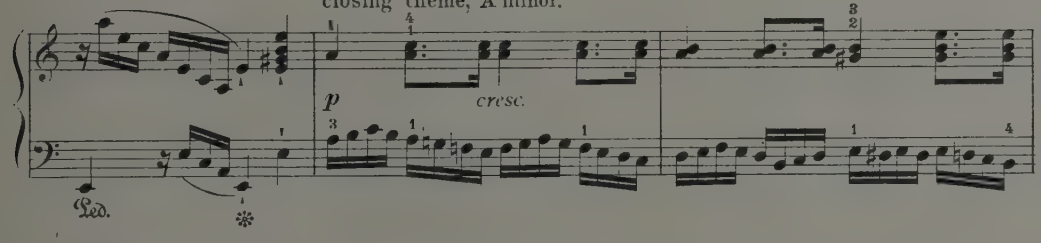
(continuation)

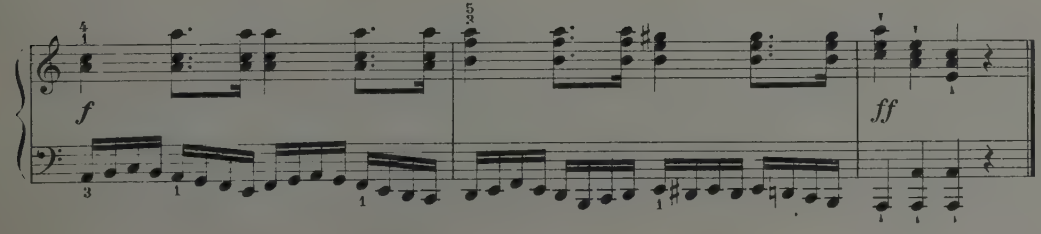






DIV. VII.
closing theme, A minor.





Second Rondo form

Adagio

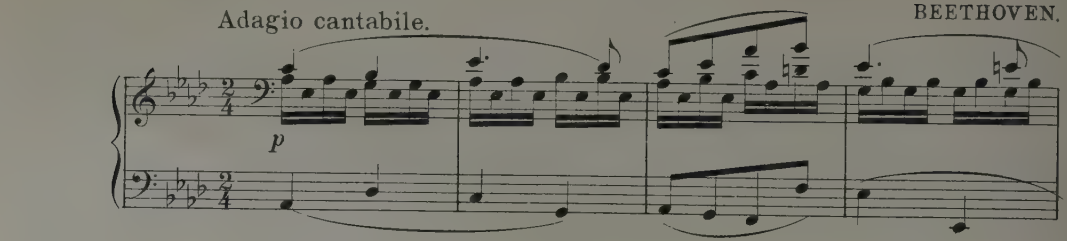
FROM

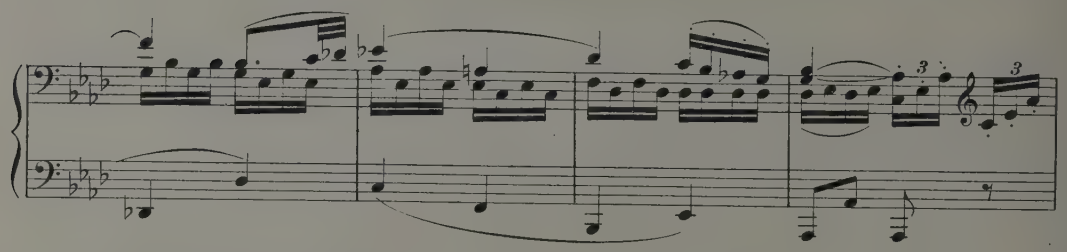
SONATA PATHETIQUE.

BEETHOVEN.

Div. I. Chief theme Ab.

Adagio cantabile.





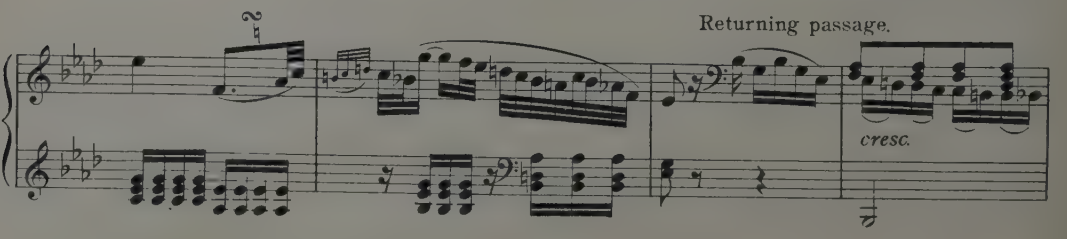
Repetition of chief theme

Div. II.

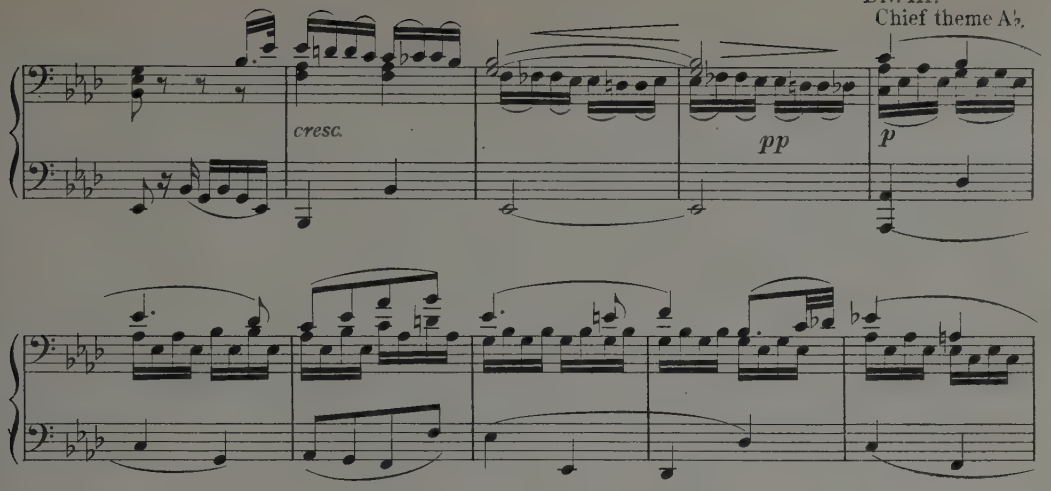
coun-

ter theme in F minor and E flat.

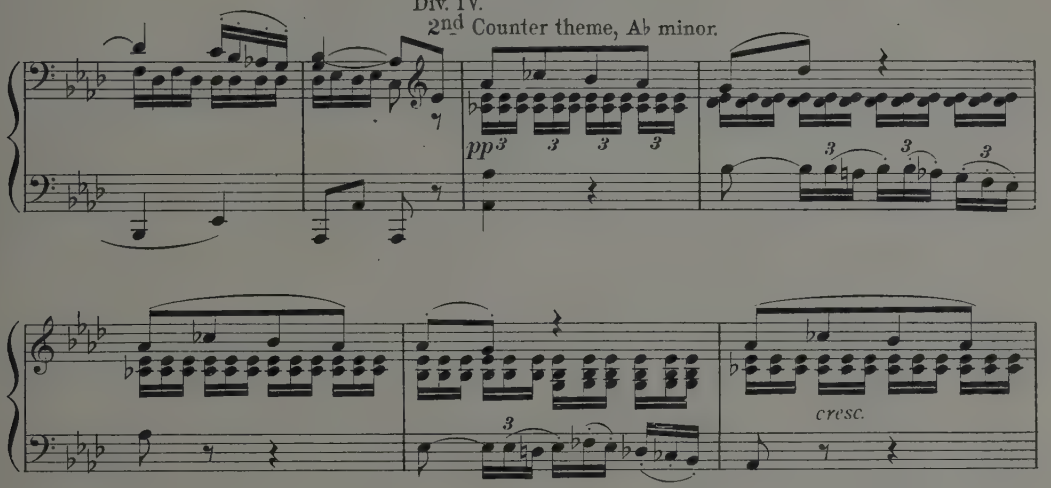
Returning passage.



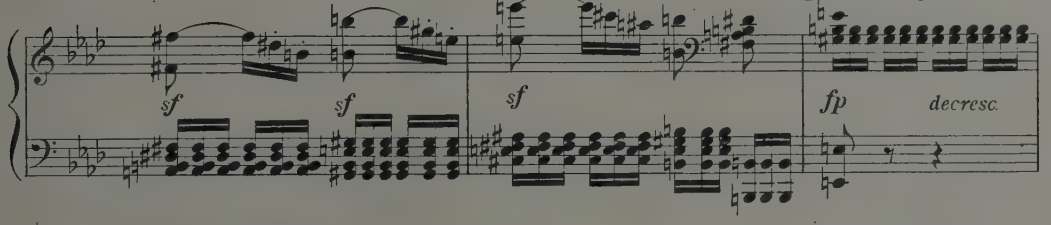
Div. III.
Chief theme A♭.



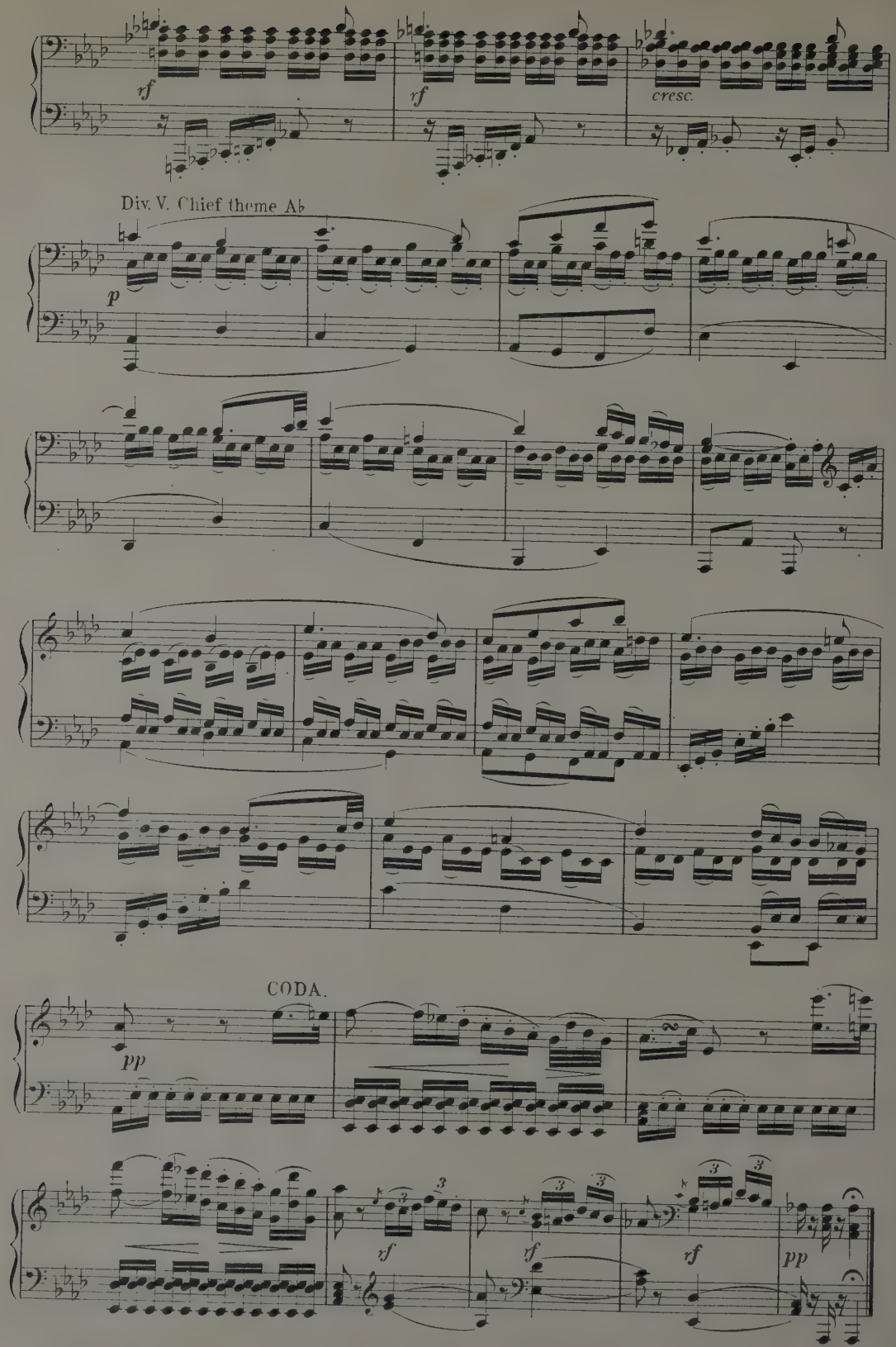
Div. IV.
2nd Counter theme, A♭ minor.



Ends in F. flat major enharmonically changed to E major.



Returning passage

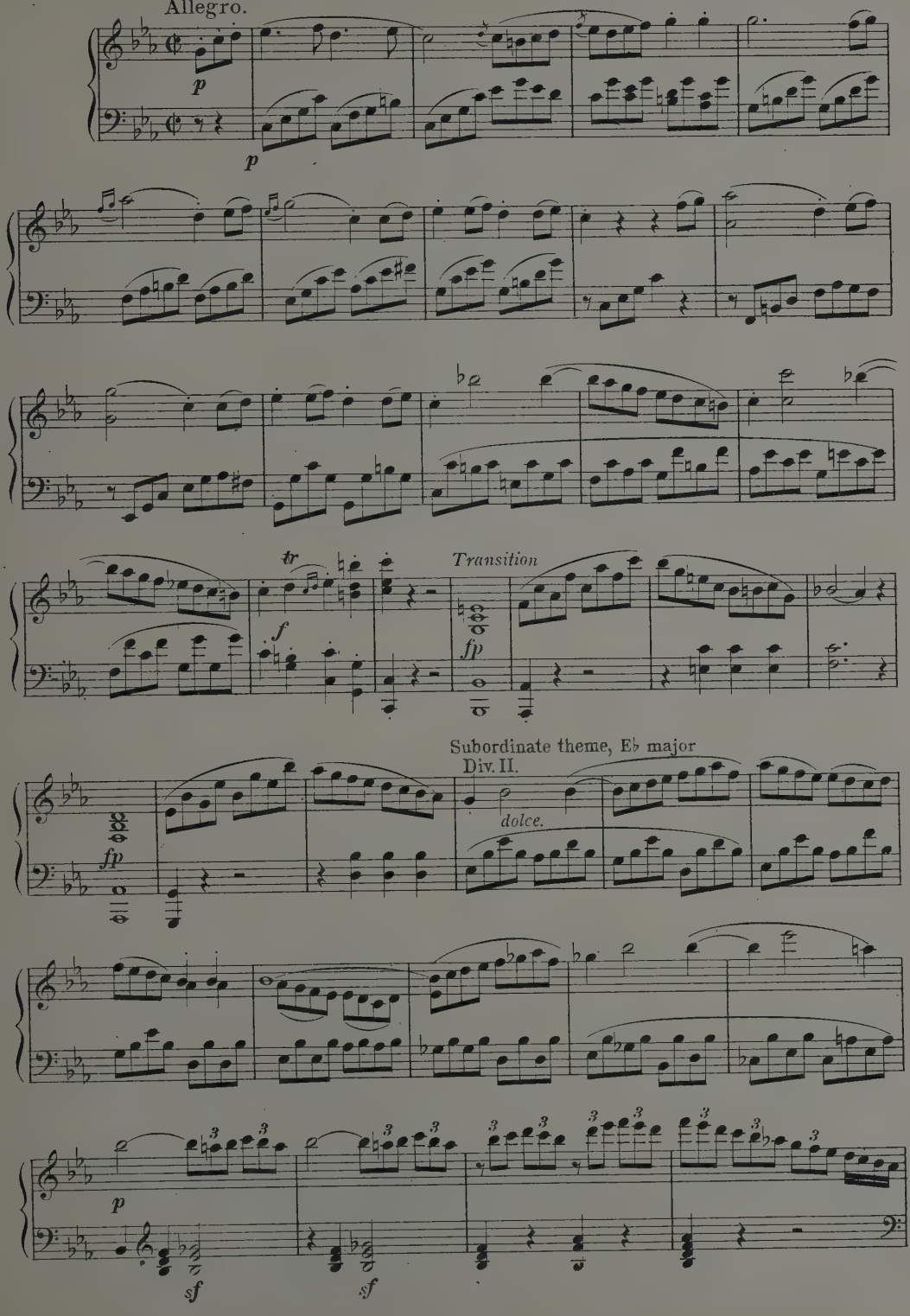

rf
rf
cresc.
Div. V. Chief theme Ab
p
CODA.
pp
rf
rf
rf
pp

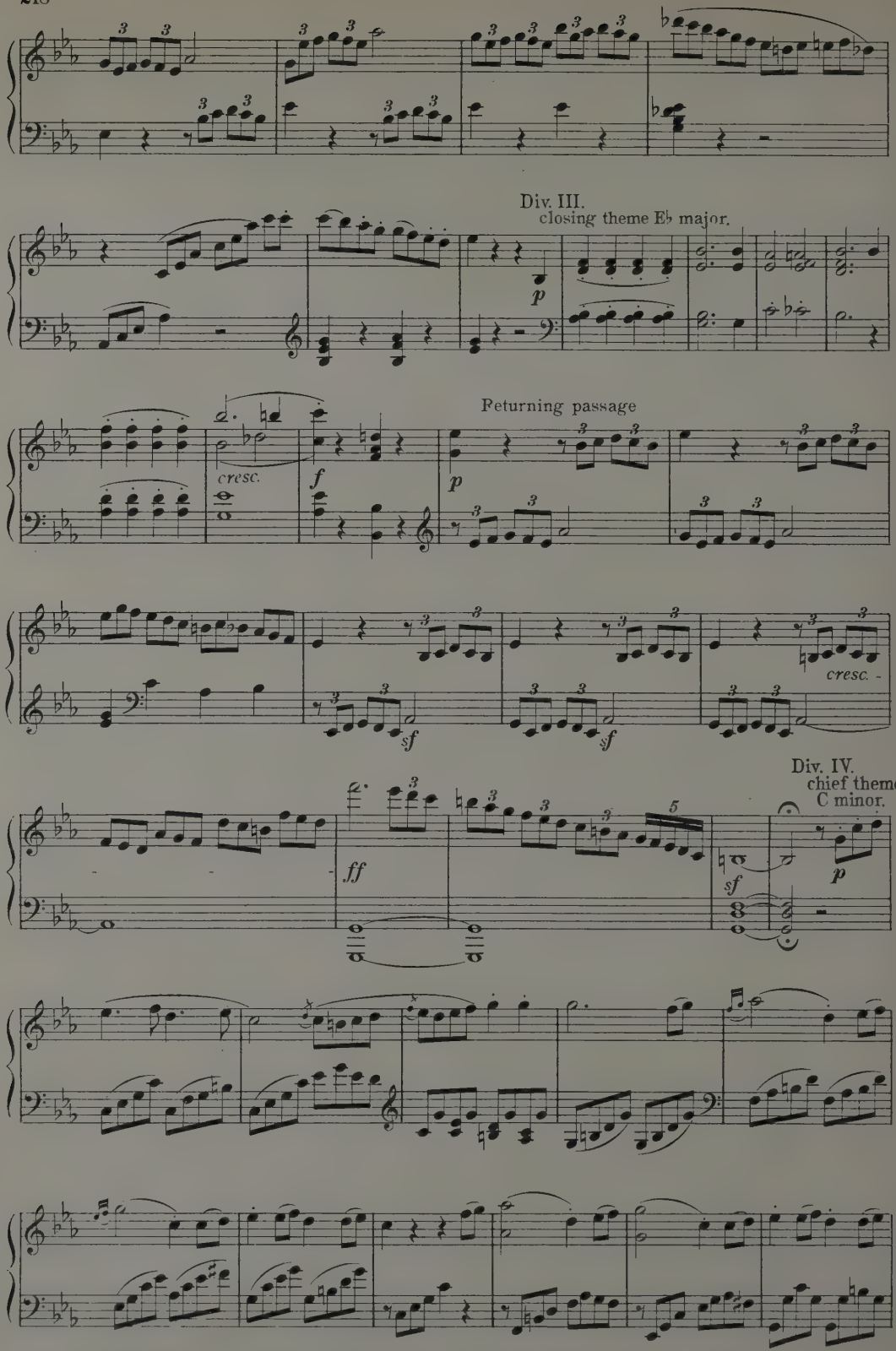
Finale
of "SONATA PATHETIQUE."

Div. I. Chief theme, C minor.

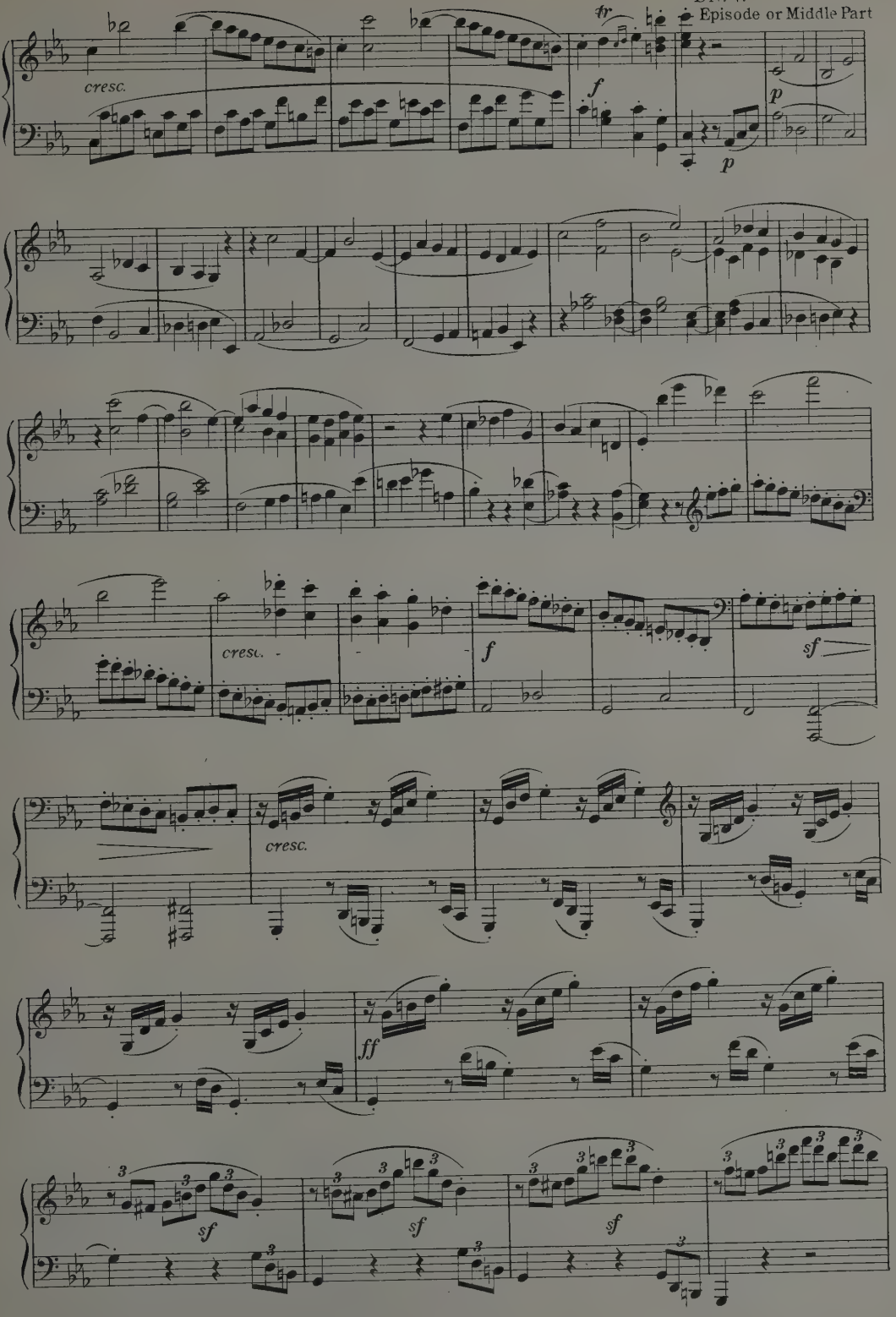
RONDO
Allegro.

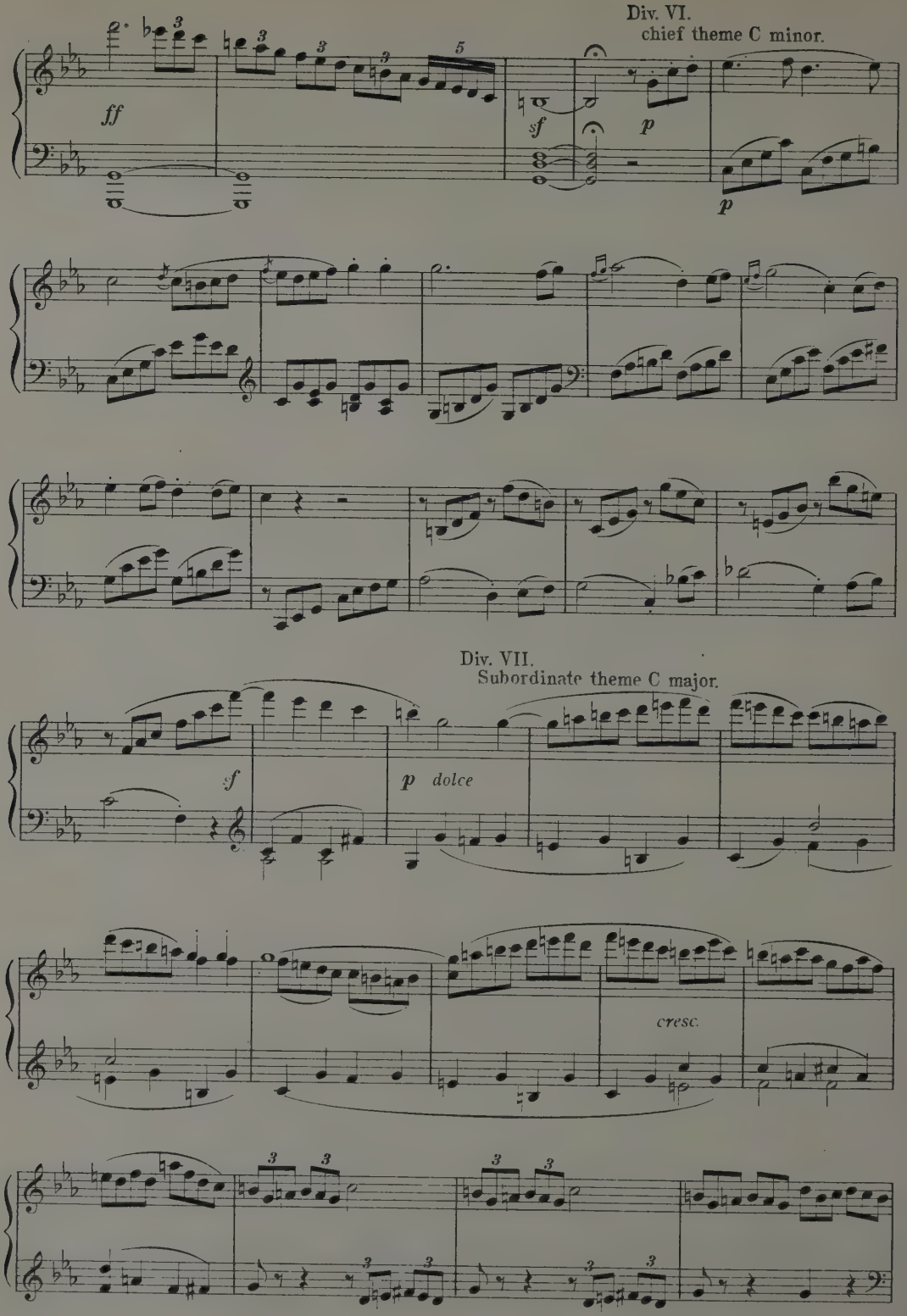
BEETHOVEN.

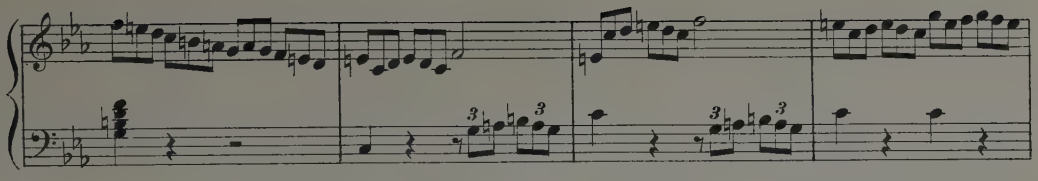



Div. III.
closing theme Eb major.
Returning passage
cresc.
Div. IV.
chief theme
C minor.

Div. V.
Episode or Middle Part

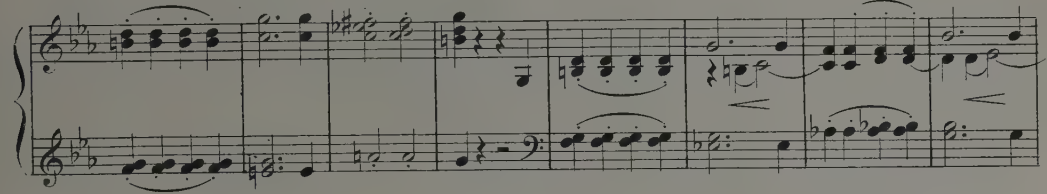


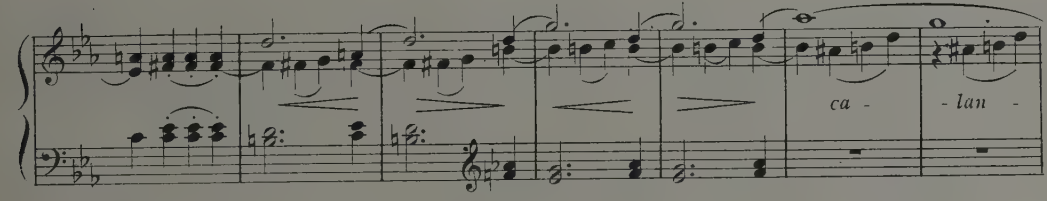

Div. VI.
chief theme C minor.
ff
sf
p
p
Div. VII.
Subordinate theme C major.
sf
p dolce
cresc.



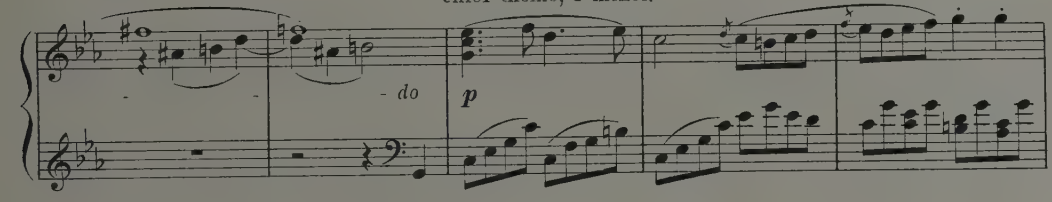
Div. VIII
clos-

ing theme – C major, altered to lead into the next division.

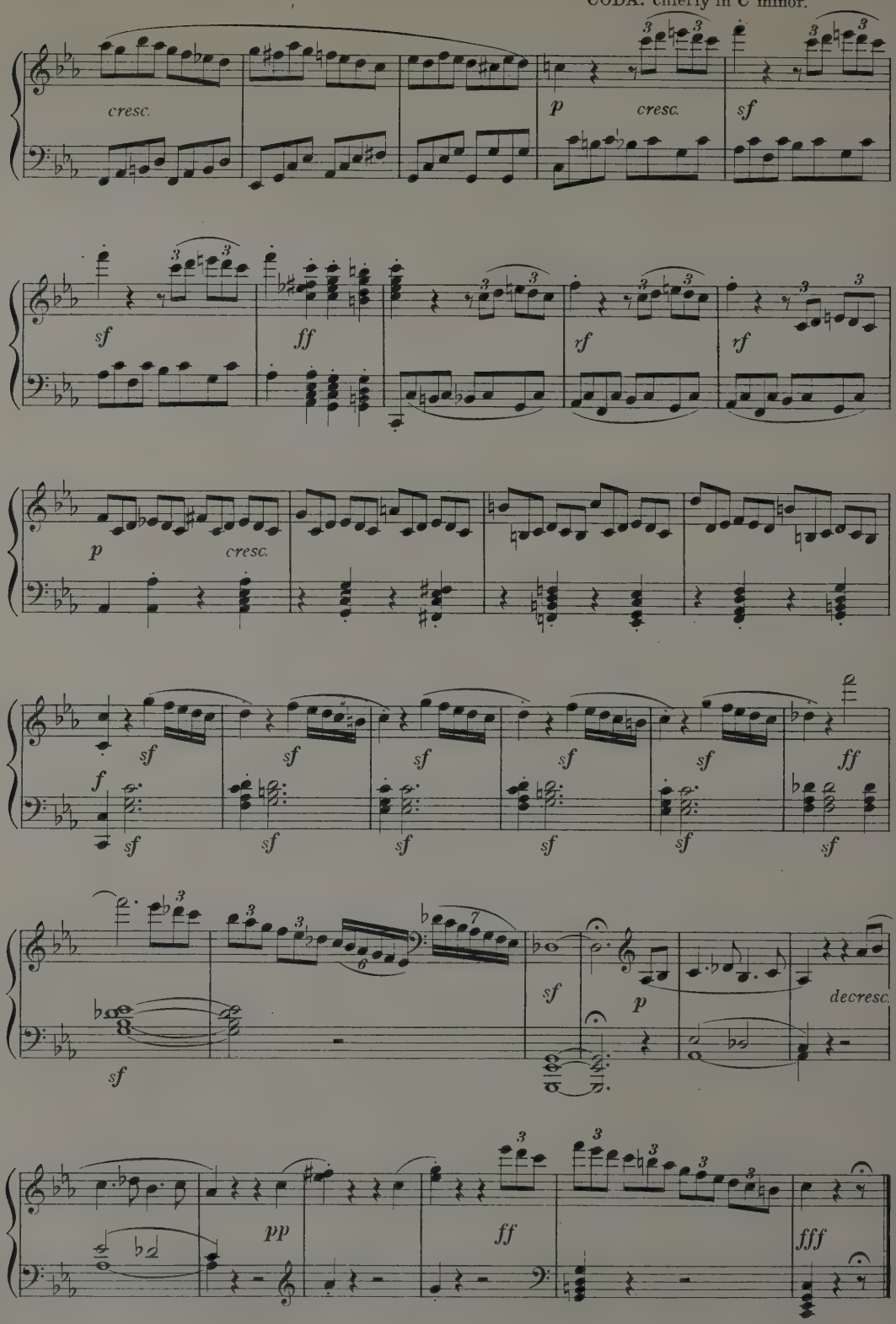




Div. IX.
chief theme, C minor.



CODA. chiefly in C minor.

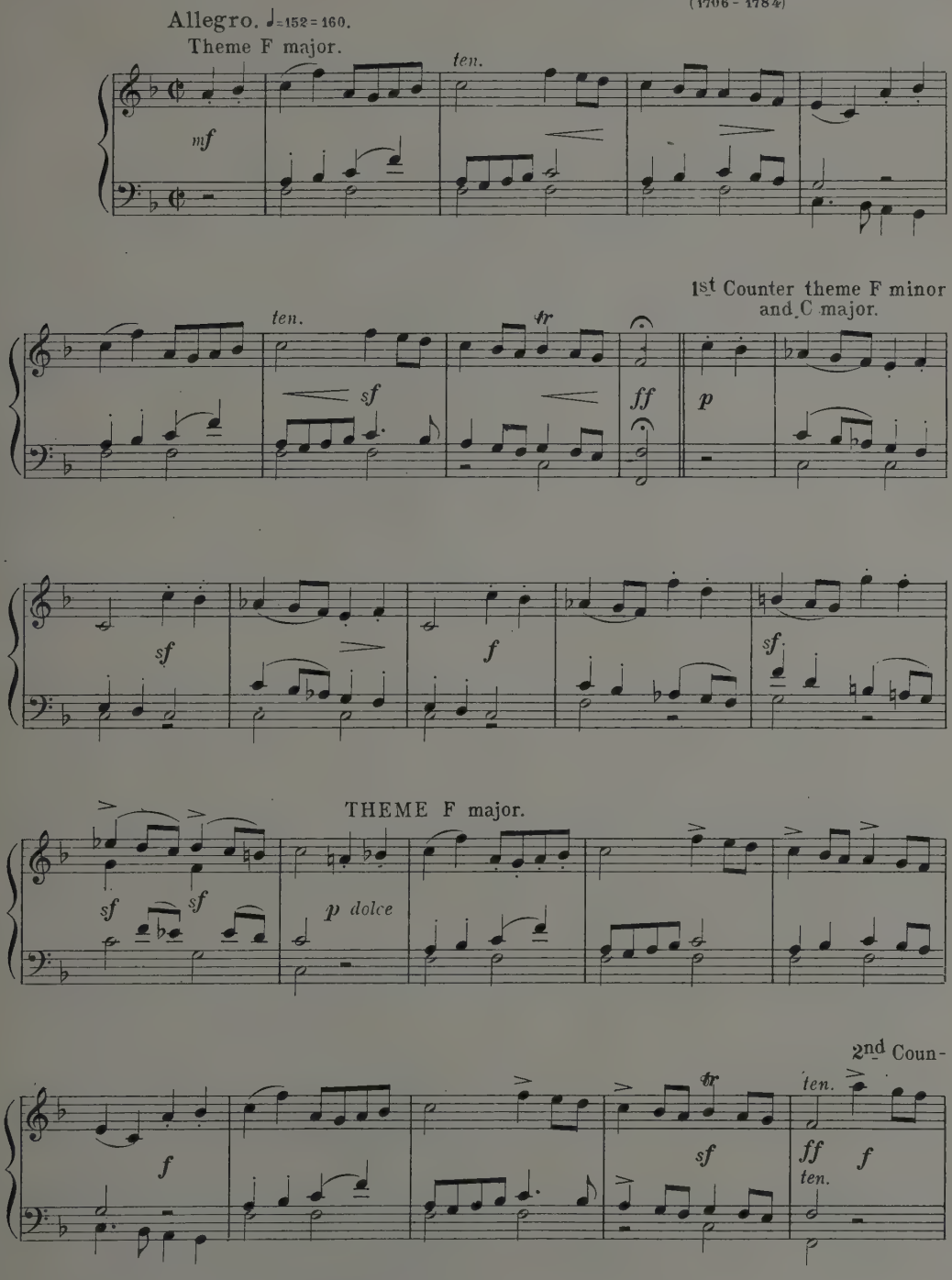


Gavotte.

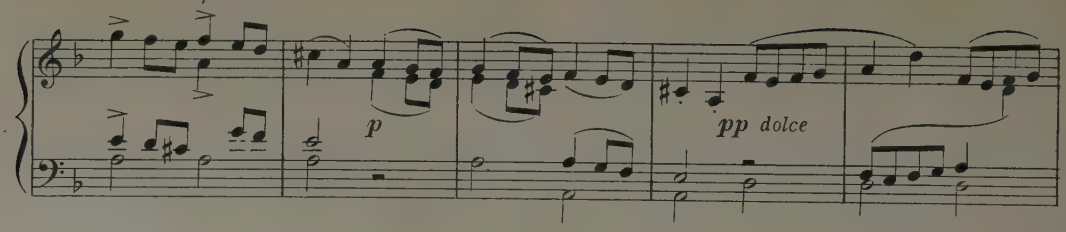
originally entitled "LES MOUTONS"

Example of old rondo.

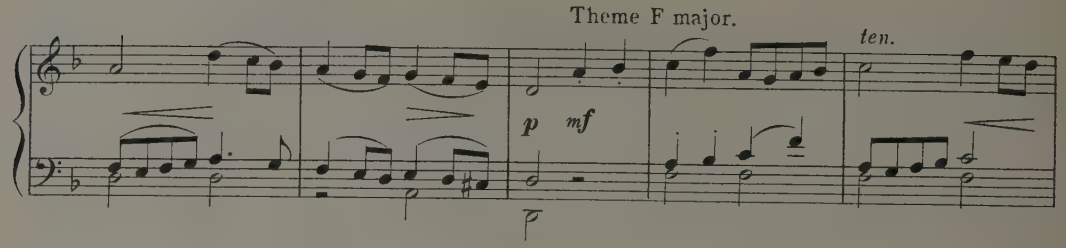
PADRE GIOVANNI BATTISTA MARTINI.
(1706 - 1784)

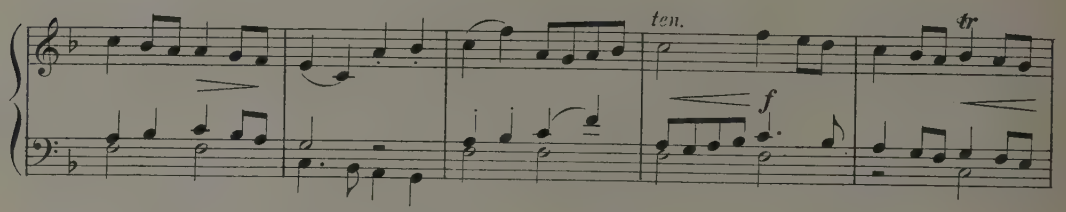


ter theme, D minor.

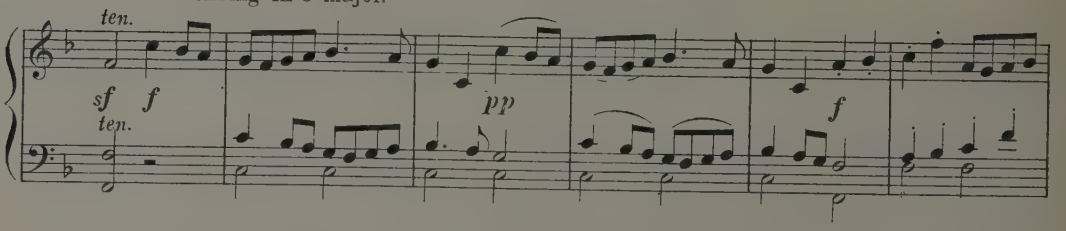


Theme F major.

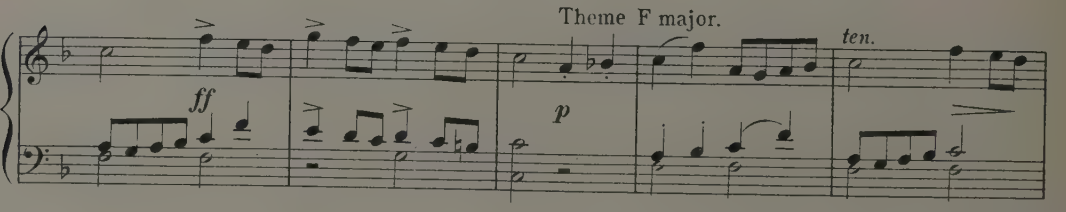




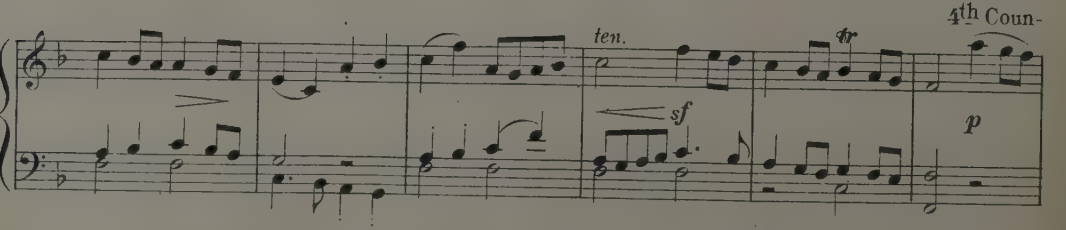
3rd Counter theme (derived) ending in C major.

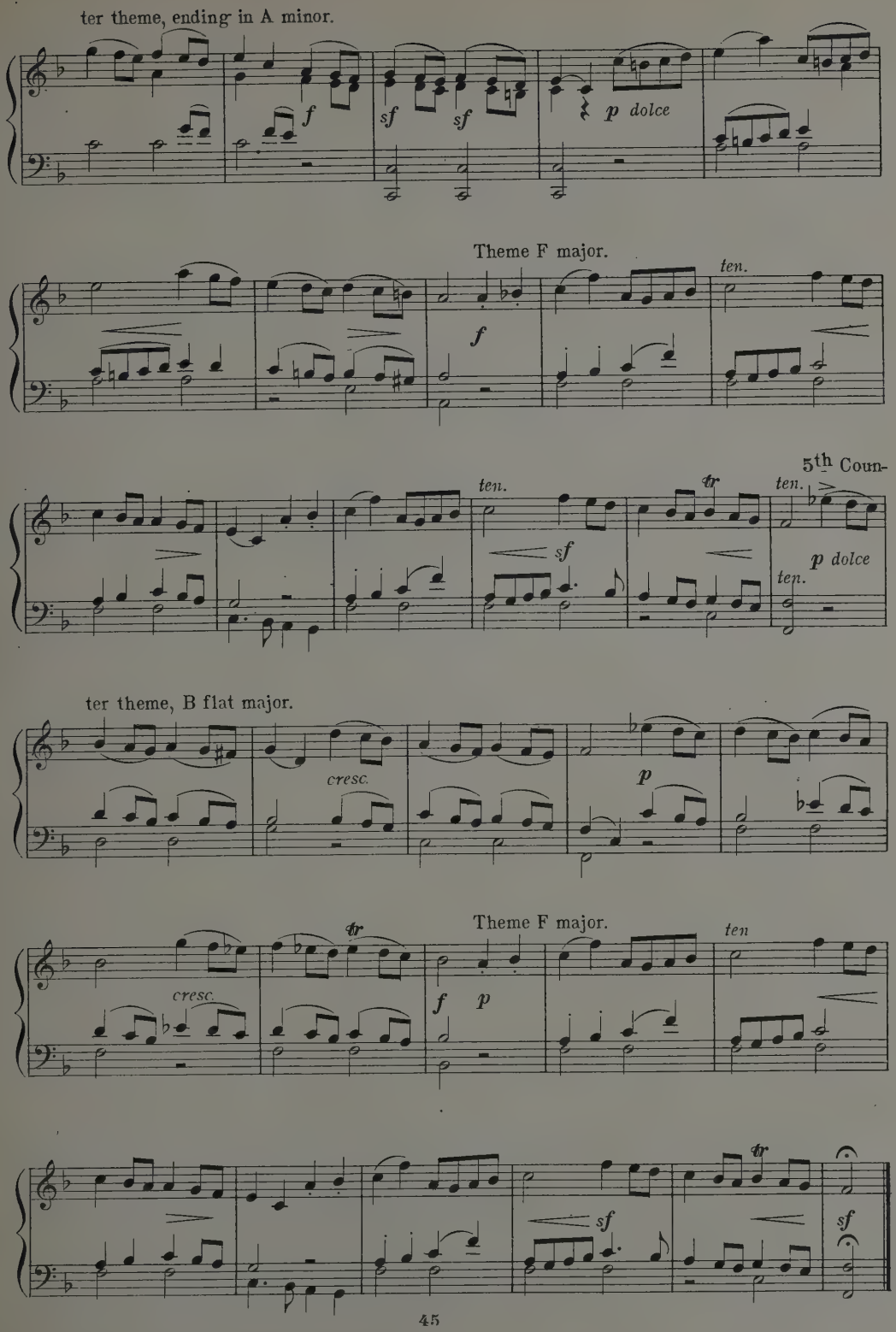


Theme F major.



4th Coun-

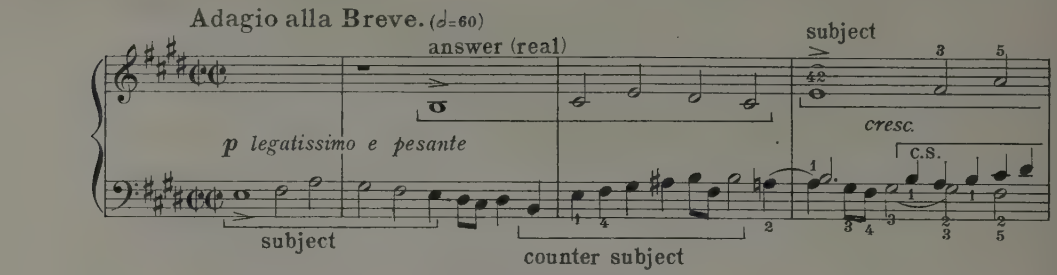


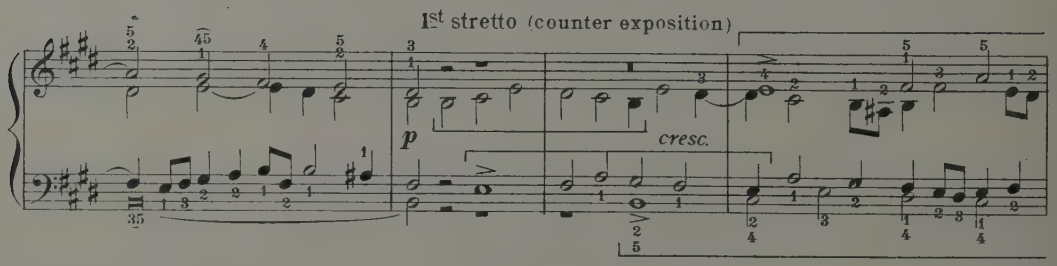

ter theme, ending in A minor.
f
sf
sf
p dolce
Theme F major.
ten.
f
ten.
tr
ten.
5th Coun-
sf
ten.
p dolce
ter theme, B flat major.
cresc.
p
Theme F major.
tr
ten
cresc.
f
p
tr
sf
sf

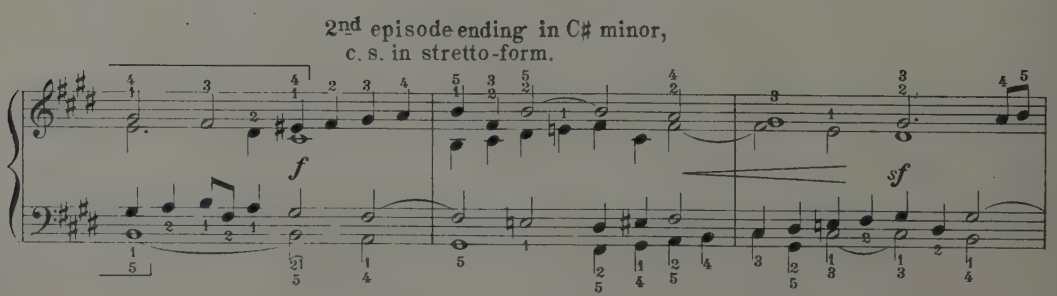
Fugue in E Major.

Example of 4 voiced fugue.

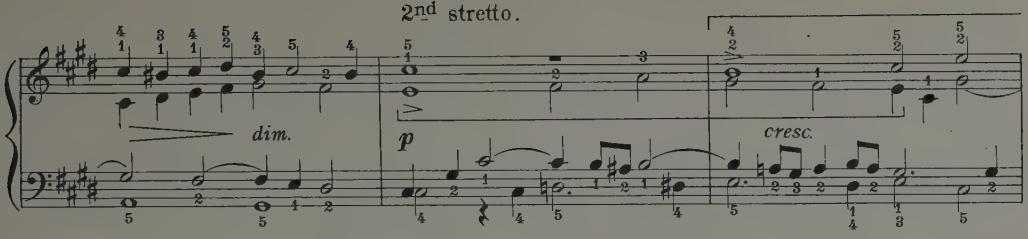
"Well-tempered Clavichord" Part II № 9.
J. S. BACH.



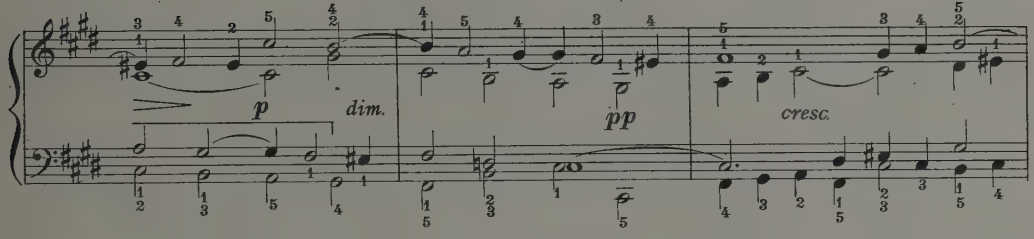




2nd stretto.



3rd episode, extending beyond a cadence in F♯ minor.



3rd stret-

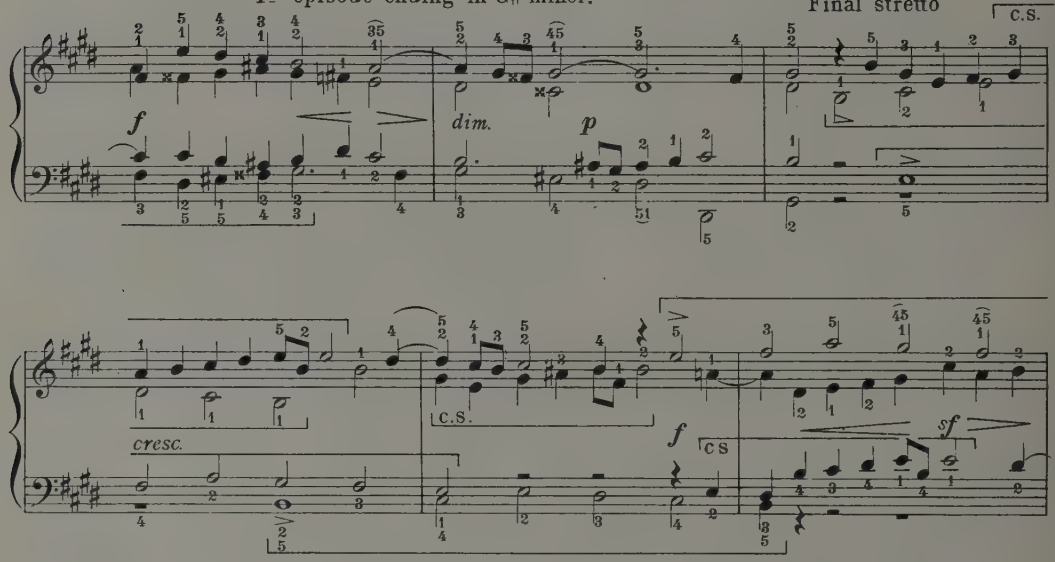
to, in diminution. *(with many derivations)*

partial stretto with many derivations from the subject.

4th episode ending in G♯ minor.

Final stretto

C.S.

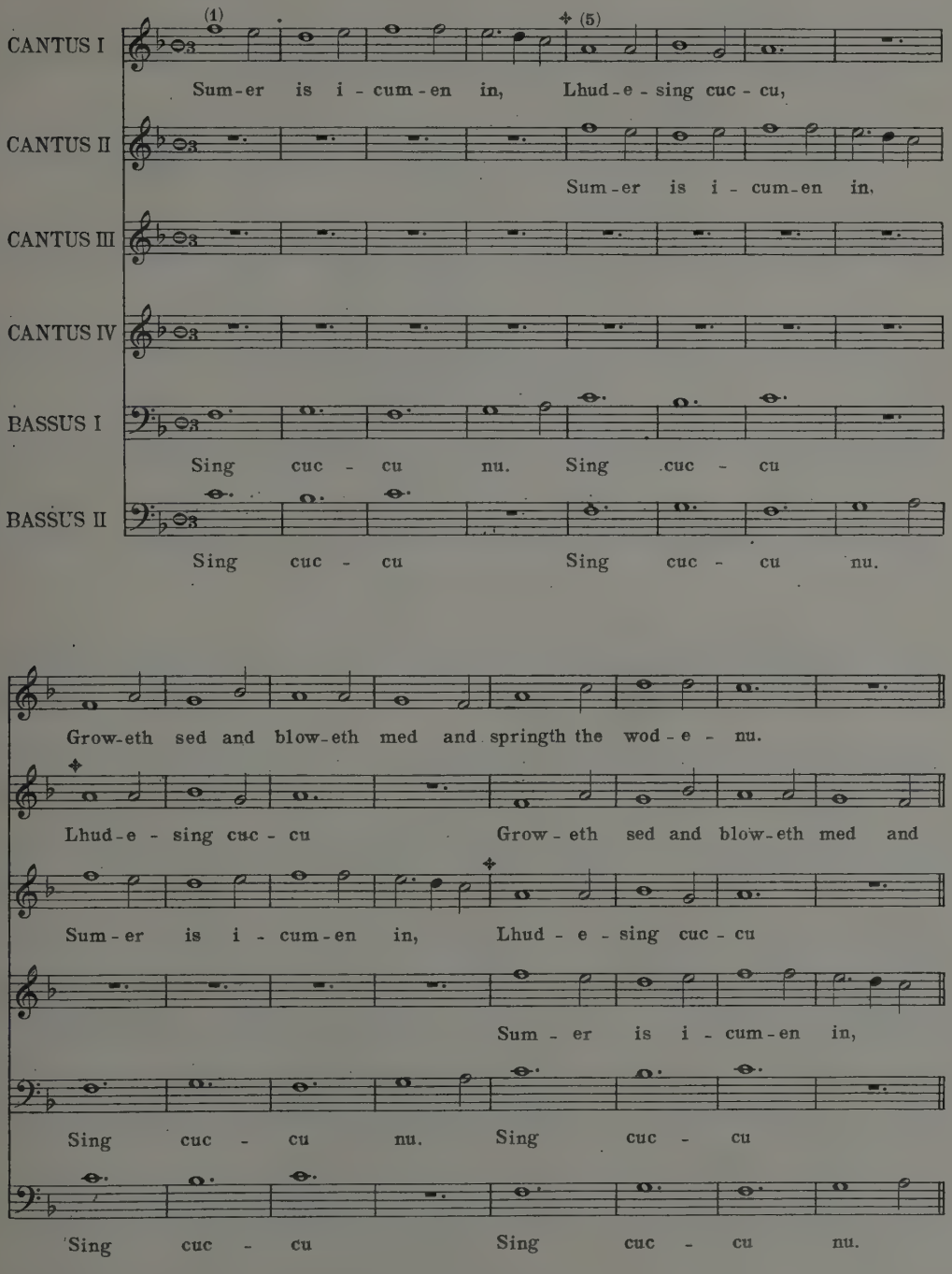


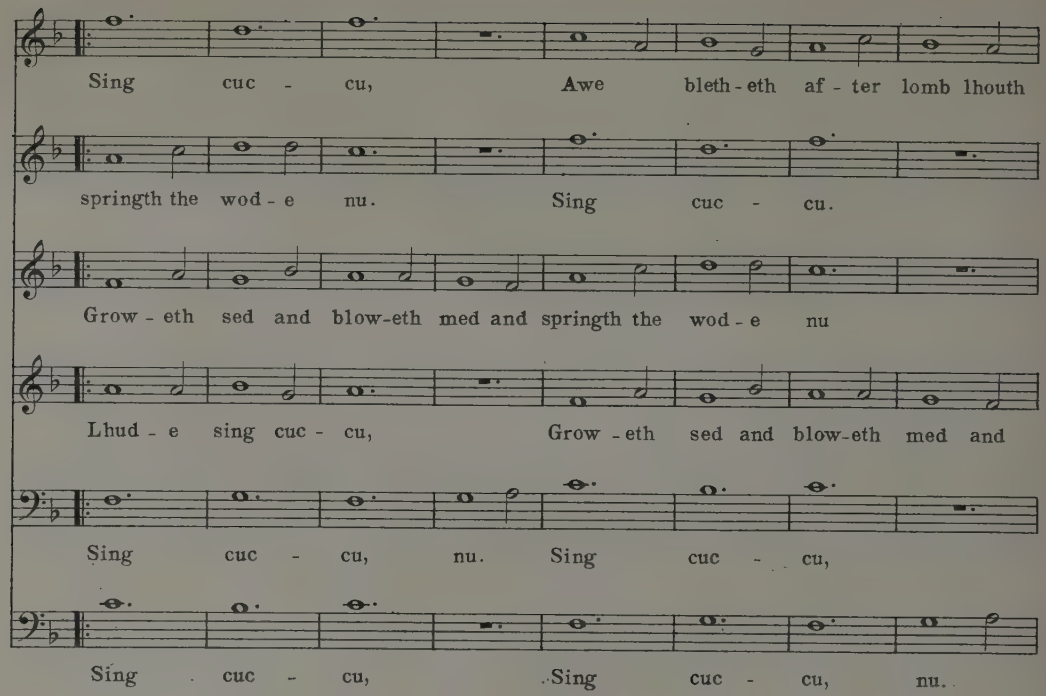
CODA.

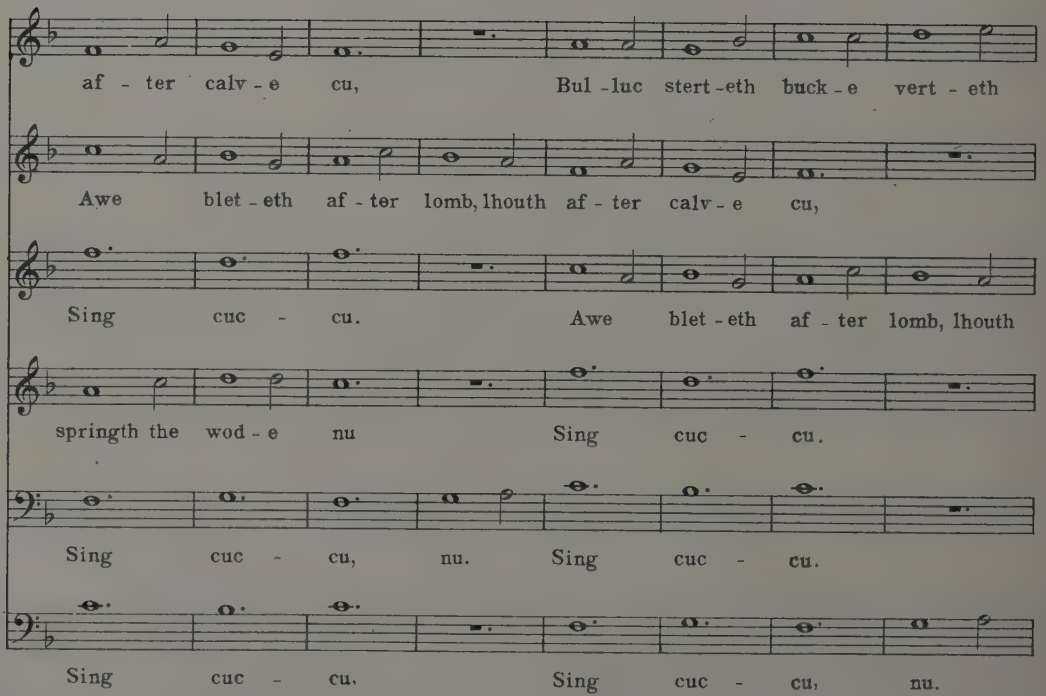
"Sumer is icumen in"

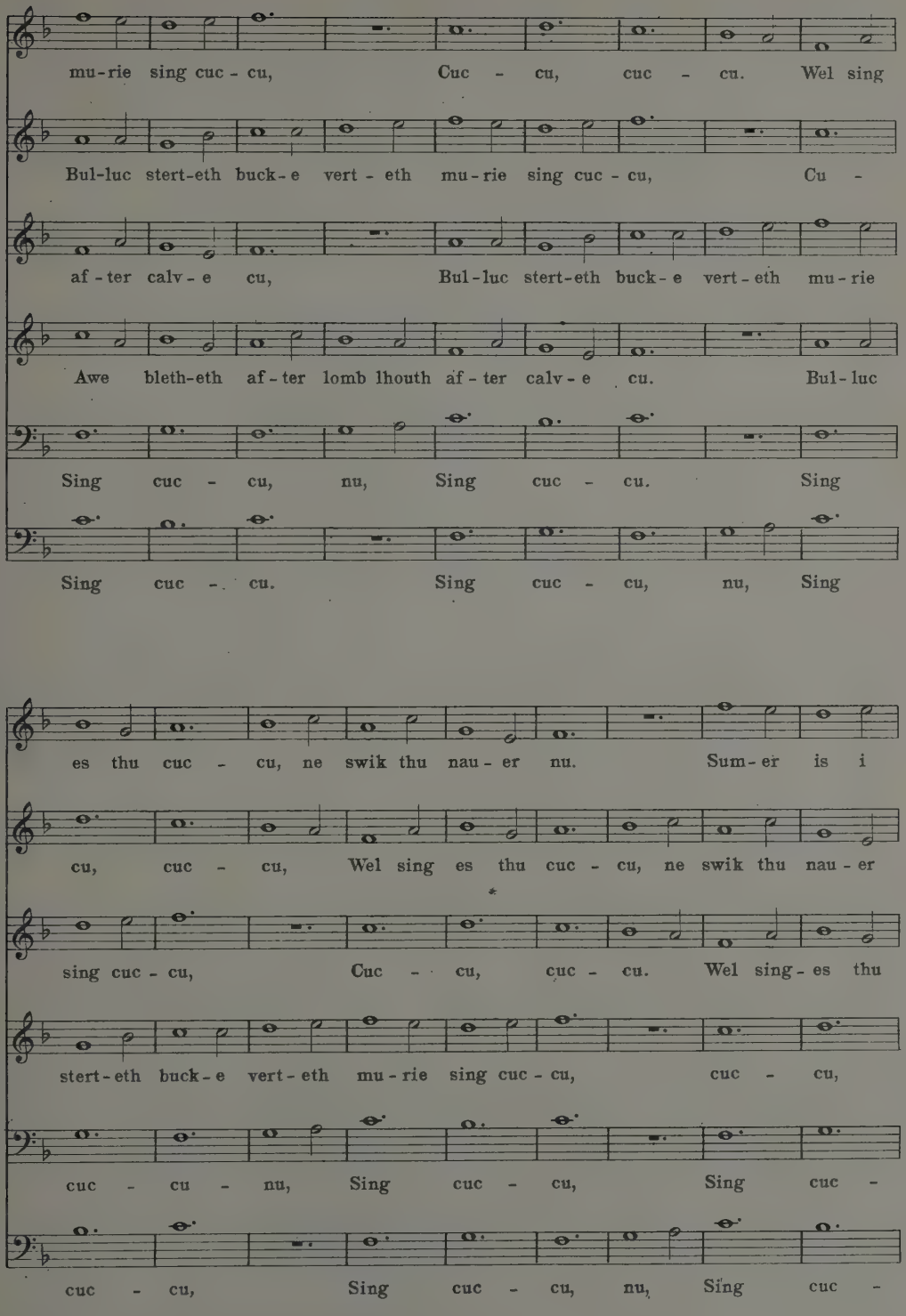
Example of a Round or Canon in the unison. | probably the oldest piece of part-music in existence.

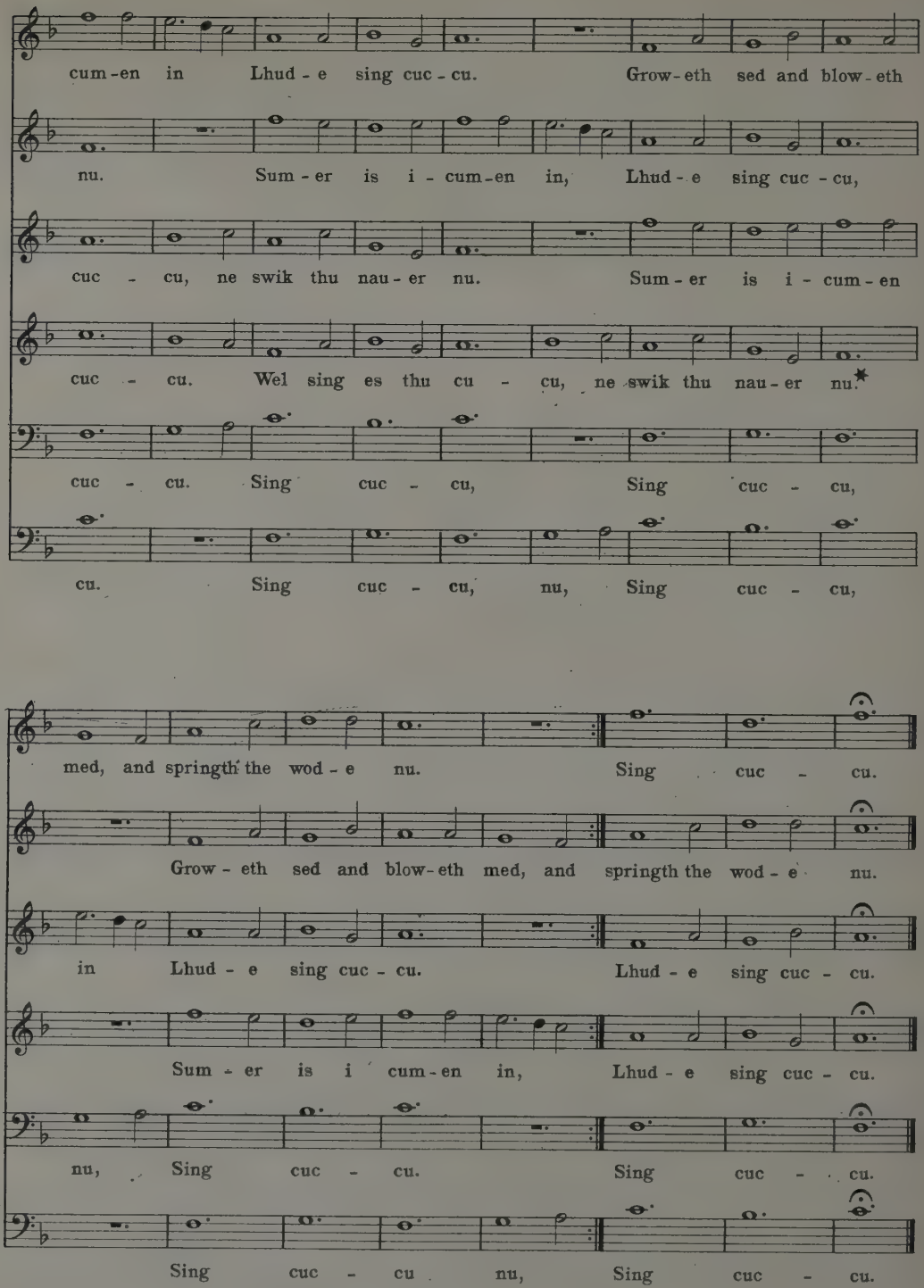
W. S. ROCKSTRO'S version.




Sing cuc - cu, Awe bleth - eth af - ter lomb lhouth
springth the wod - e nu. Sing cuc - cu.
Grow - eth sed and blow-eth med and springth the wod - e nu
Lhud - e sing cuc - cu, Grow - eth sed and blow-eth med and
Sing cuc - cu, nu. Sing cuc - cu,
Sing cuc - cu, Sing cuc - cu, nu.


af - ter calv - e cu, Bul - luc stert - eth buck - e vert - eth
Awe blet - eth af - ter lomb, lhouth af - ter calv - e cu,
Sing cuc - cu. Awe blet - eth af - ter lomb, lhouth
springth the wod - e nu Sing cuc - cu.
Sing cuc - cu, nu. Sing cuc - cu.
Sing cuc - cu. Sing cuc - cu, nu.


mu-rie sing cuc-cu, Cuc - cu, cuc - cu. Wel sing
Bul-luc stert-eth buck-e vert-eth mu-rie sing cuc-cu, Cu -
af-ter calv-e cu, Bul-luc stert-eth buck-e vert-eth mu-rie
Awe bleth-eth af-ter lomb lhouth af-ter calv-e cu. Bul-luc
Sing cuc - cu, nu, Sing cuc - cu. Sing
Sing cuc - cu. Sing cuc - cu, nu, Sing
es thu cuc - cu, ne swik thu nau-er nu. Sum-er is i
cu, cuc - cu, Wel sing es thu cuc - cu, ne swik thu nau-er
sing cuc-cu, Cuc - cu, cuc - cu. Wel sing-es thu
stert-eth buck-e vert-eth mu-rie sing cuc-cu, cuc - cu,
cuc - cu - nu, Sing cuc - cu, Sing cuc -
cuc - cu, Sing cuc - cu, nu, Sing cuc -


cum-en in Lhud-e sing cuc-cu. Grow-eth sed and blow-eth
nu. Sum-er is i-cum-en in, Lhud-e sing cuc-cu,
cuc - cu, ne swik thu nau-er nu. Sum-er is i-cum-en
cuc - cu. Wel sing es thu cu - cu, ne swik thu nau-er nu.*
cuc - cu. Sing cuc - cu, Sing cuc - cu,
cu. Sing cuc - cu, nu, Sing cuc - cu,
med, and springth the wod-e nu. Sing cuc - cu.
Grow-eth sed and blow-eth med, and springth the wod-e nu.
in Lhud-e sing cuc-cu. Lhud-e sing cuc - cu.
Sum-er is i cum-en in, Lhud-e sing cuc - cu.
nu, Sing cuc - cu. Sing cuc - cu.
Sing cuc - cu nu, Sing cuc - cu.

*"Ne swik thu nauer nu" means "Cease thou never now"—"Swik" being old English for Keeping silence.

Barcarolle.

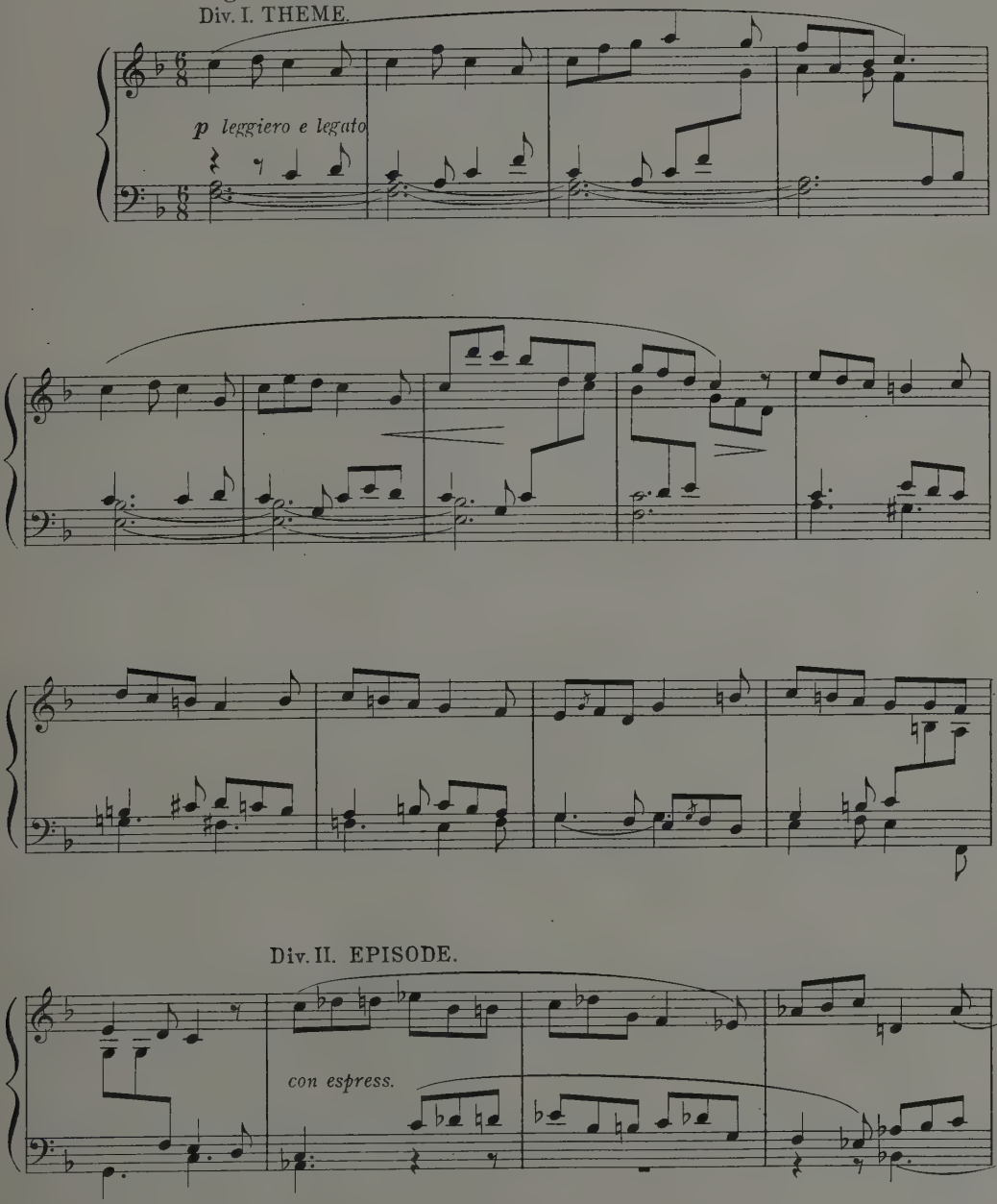
Strict Canon.
Two voices in imitation,
with added free part.
Three-division song-form.

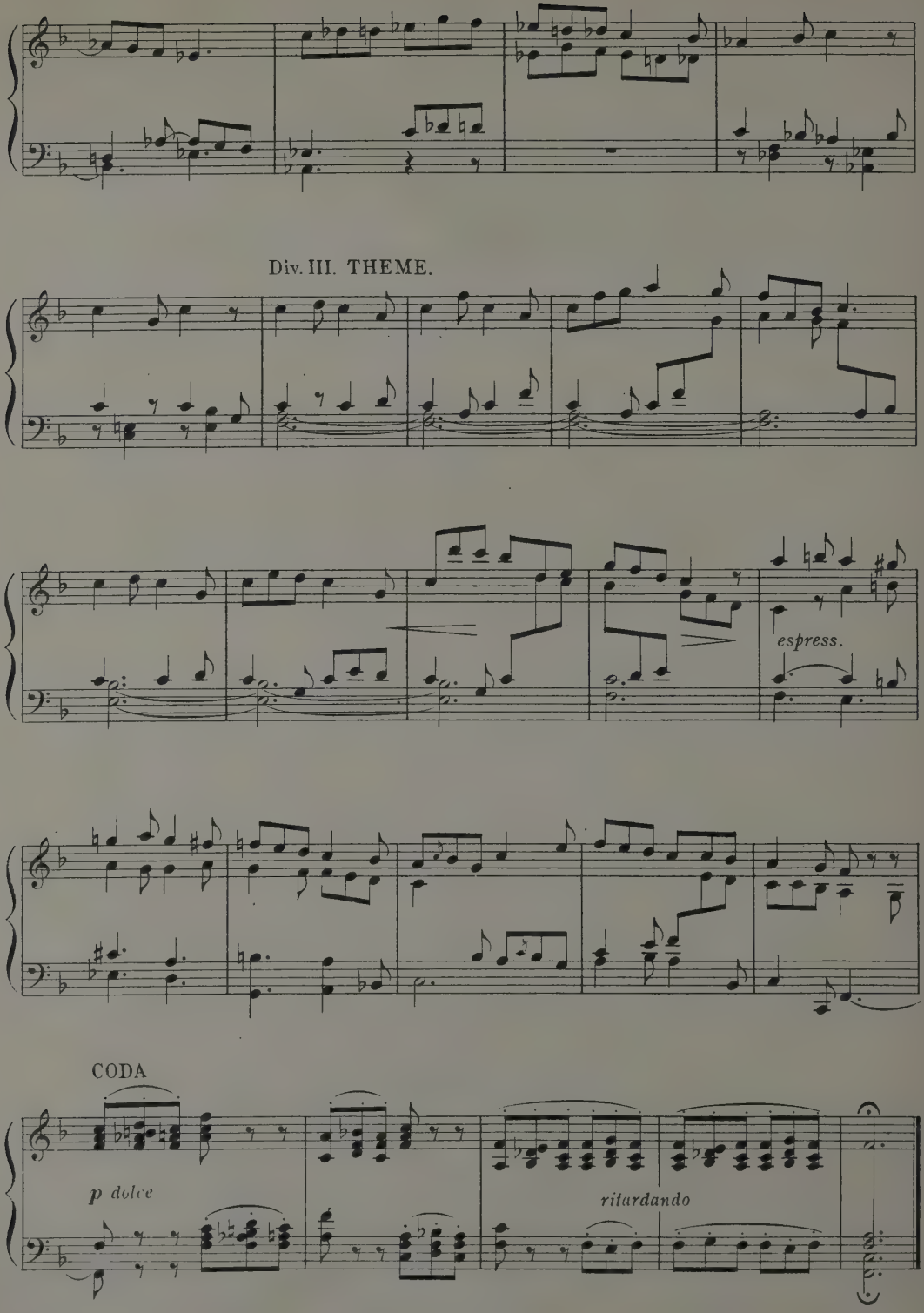
S. JADASSOHN.

Canon in the Octave.

Allegretto con moto.

Div. I. THEME.




Div. III. THEME.
espress.
CODA
p dolce
ritardando

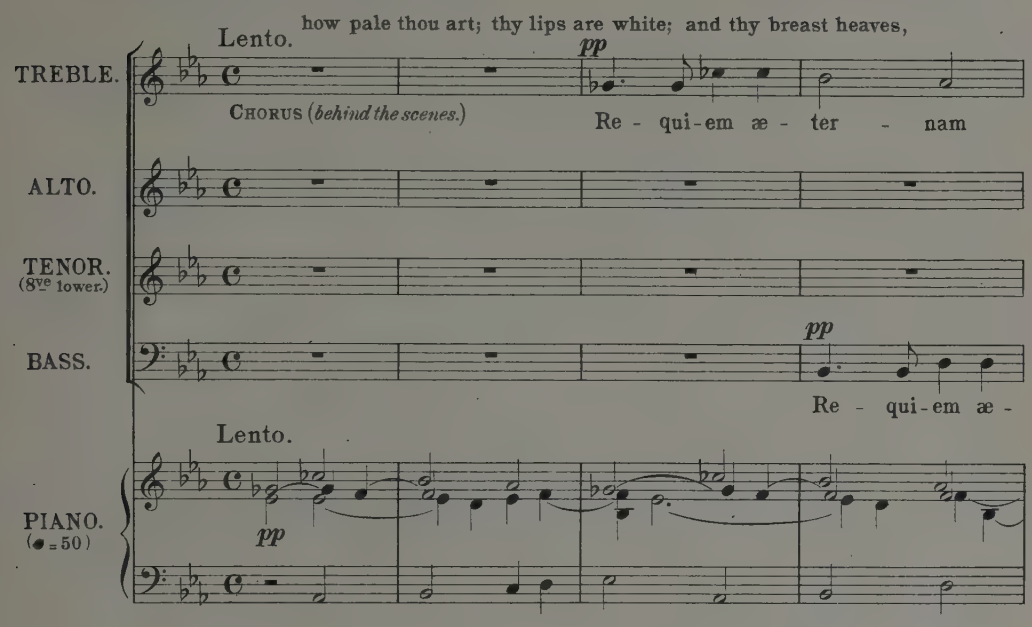
Requiem.

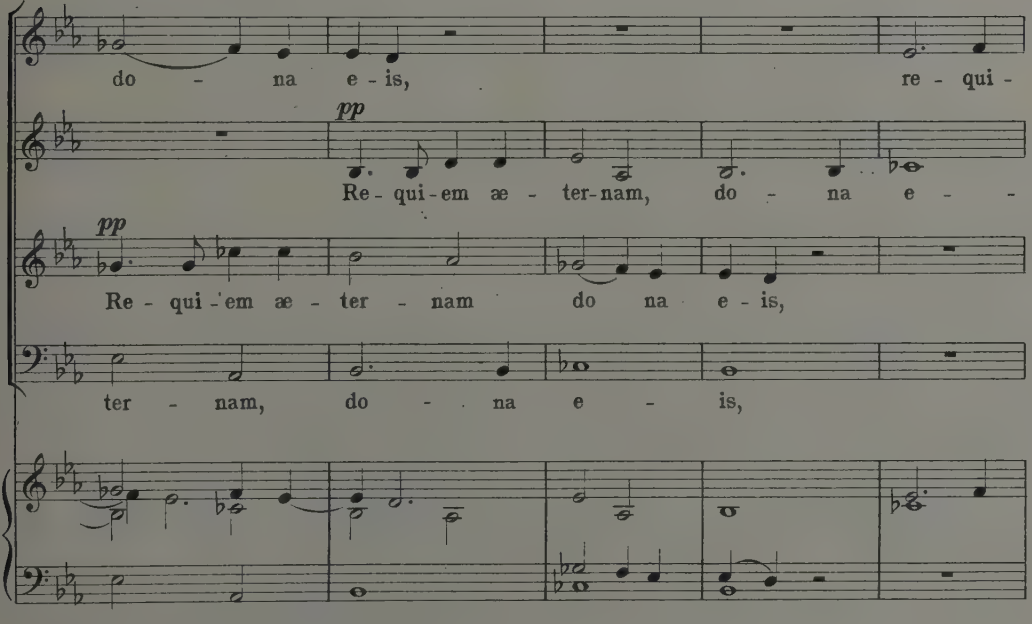
from "Manfred"

Double Canon – in octave.

One Canon between Treble and Tenor.
One Canon " Bass and Alto.

SCHUMANN.




and in thy gasping throat The accents rattle: Give thy prayers to Heaven.
do - na e - is, re - qui -
pp
Re - qui - em æ - ter - nam, do - na e - -
pp
Re - qui - em æ - ter - nam do na e - is,
ter - nam, do - na e - is,

MANFRED.

'Tis over, my dull eyes can fix thee not, But all things swim around me. and the earth heaves as

em, re - qui - em, re - qui - em æ - ter - nam!

is, re - qui - em æ - ter - - -

re - qui - em, re - qui - em, re - - - qui -

re - qui - em æ - ter - - - nam!

ABBOT.— Cold, cold, even to the heart.
But yet one prayer. Alas!
how fares it with thee?

MANFRED.— Old man, 'tis not so difficult to die.

it were beneath me. Fare thee well. Give me thy hand!

(*Manfred dies*)

- - nam!

em æ - ter - nam!

Example of free canon.

It has two canonic voices, the rest being a free, harmonic part as accompaniment.

It is in the octave at a half-measure distance.

It is in three-division song-form.

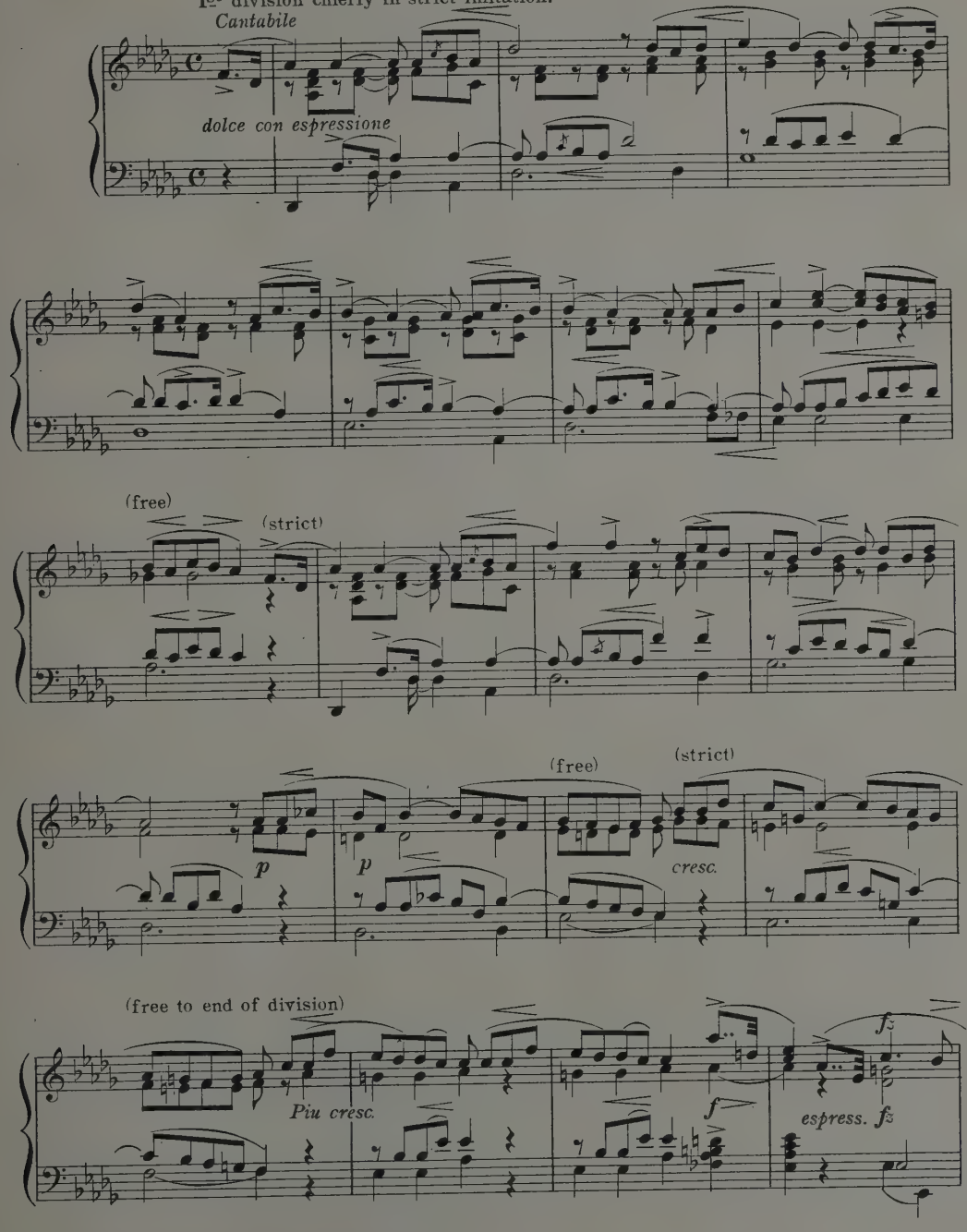
Serenade.

IN FREE CANONIC FORM.

CARL HAUSE. Op. 134. I.

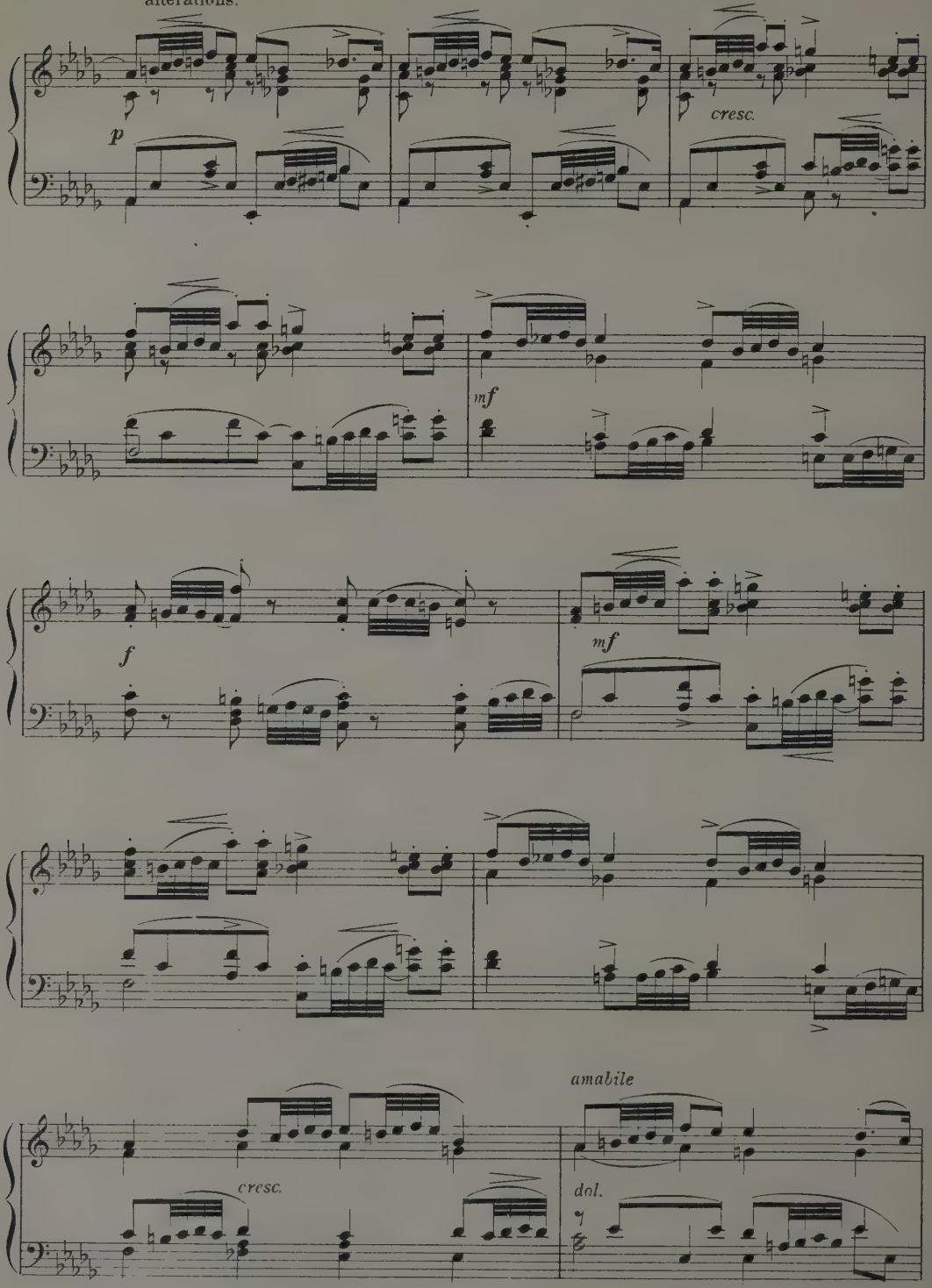
Andante con moto.

1st division chiefly in strict imitation.

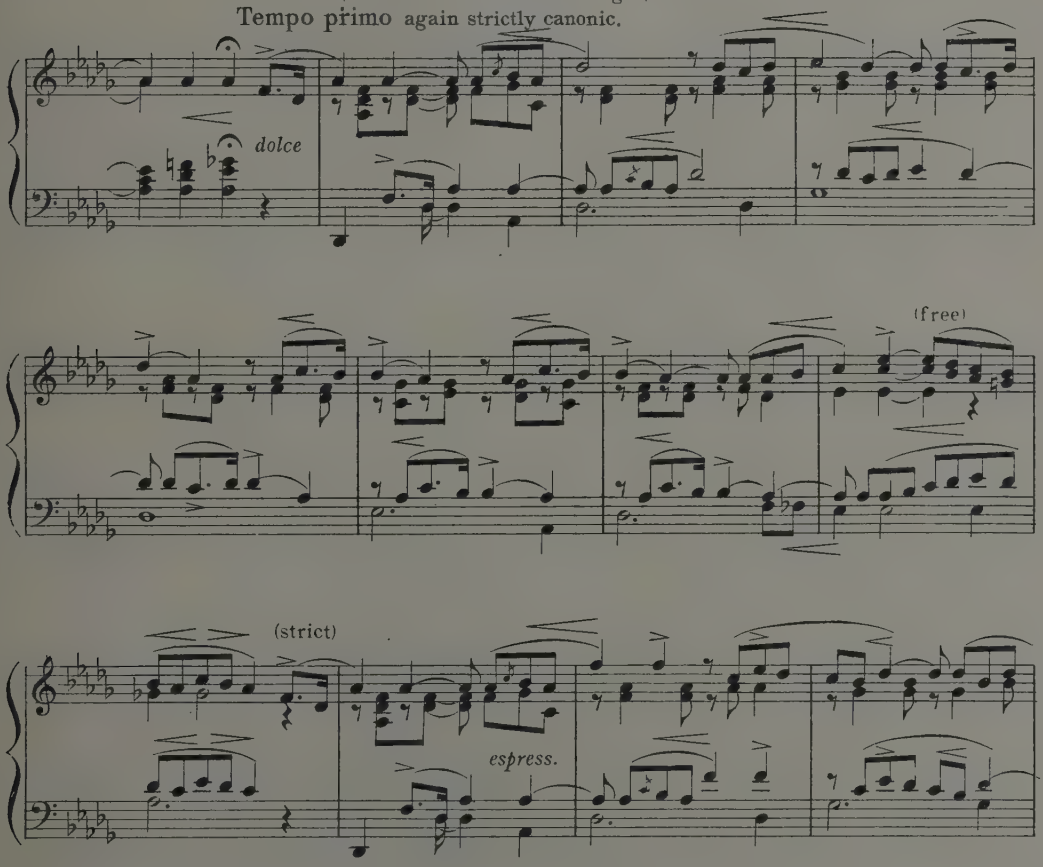


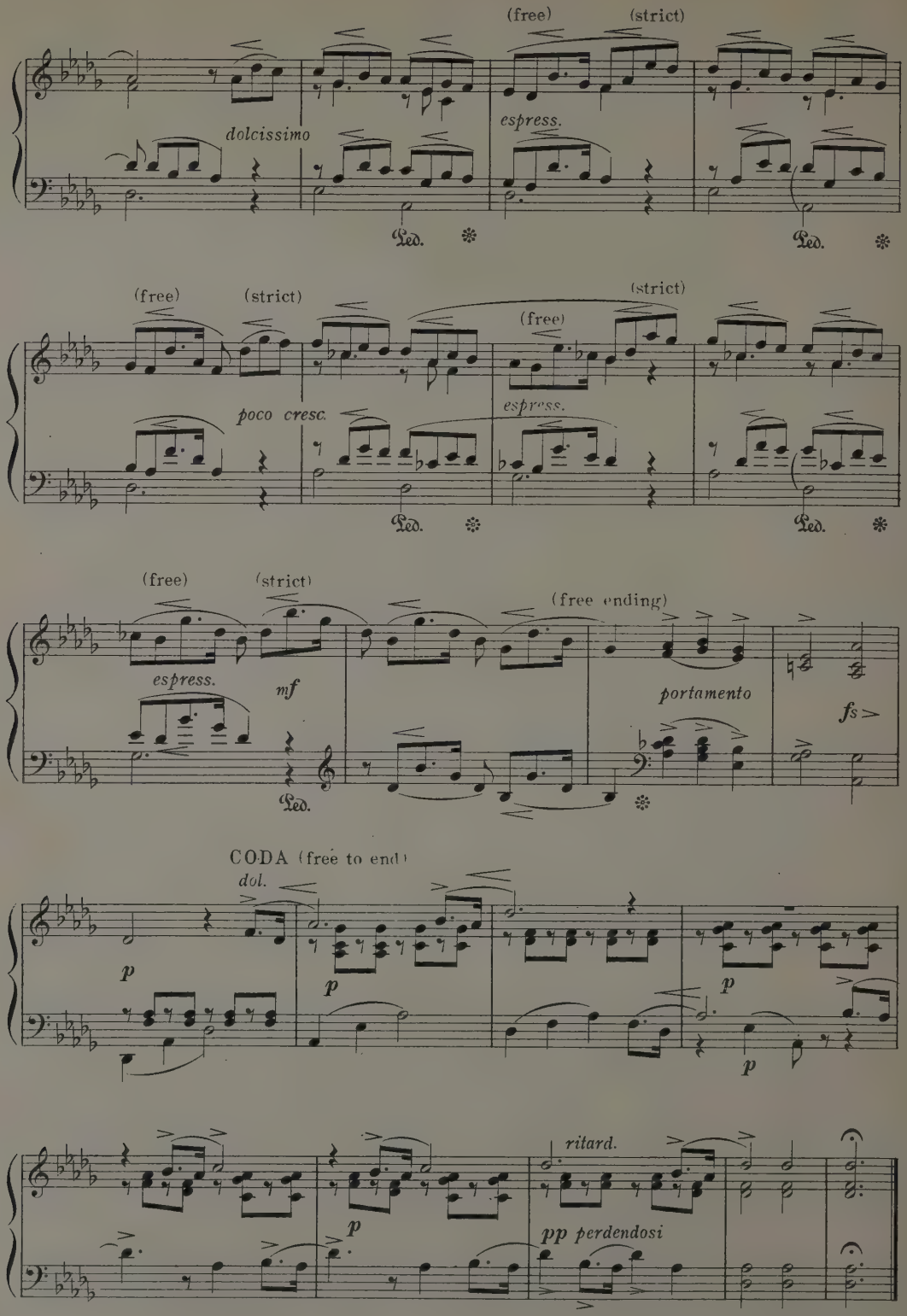
Div. II. EPISODE.

This is entirely in free imitation, the lower voice repeating each figure of the upper with alterations.



Div. III. (return of Div. I. with changes)
Tempo primo again strictly canonic.




(free)
(strict)
dolcissimo
espress.
Ped.
(free)
(strict)
(strict)
(free)
poco cresc.
espress.
(free)
(strict)
(free ending)
espress.
mf
portamento
fs
CODA (free to end)
dol.
p
ritard.
pp perdendosi